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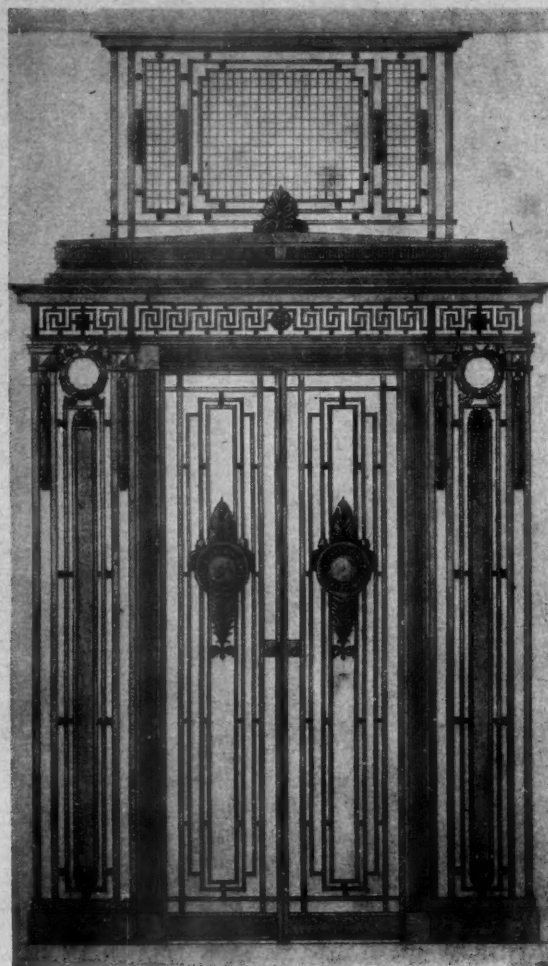
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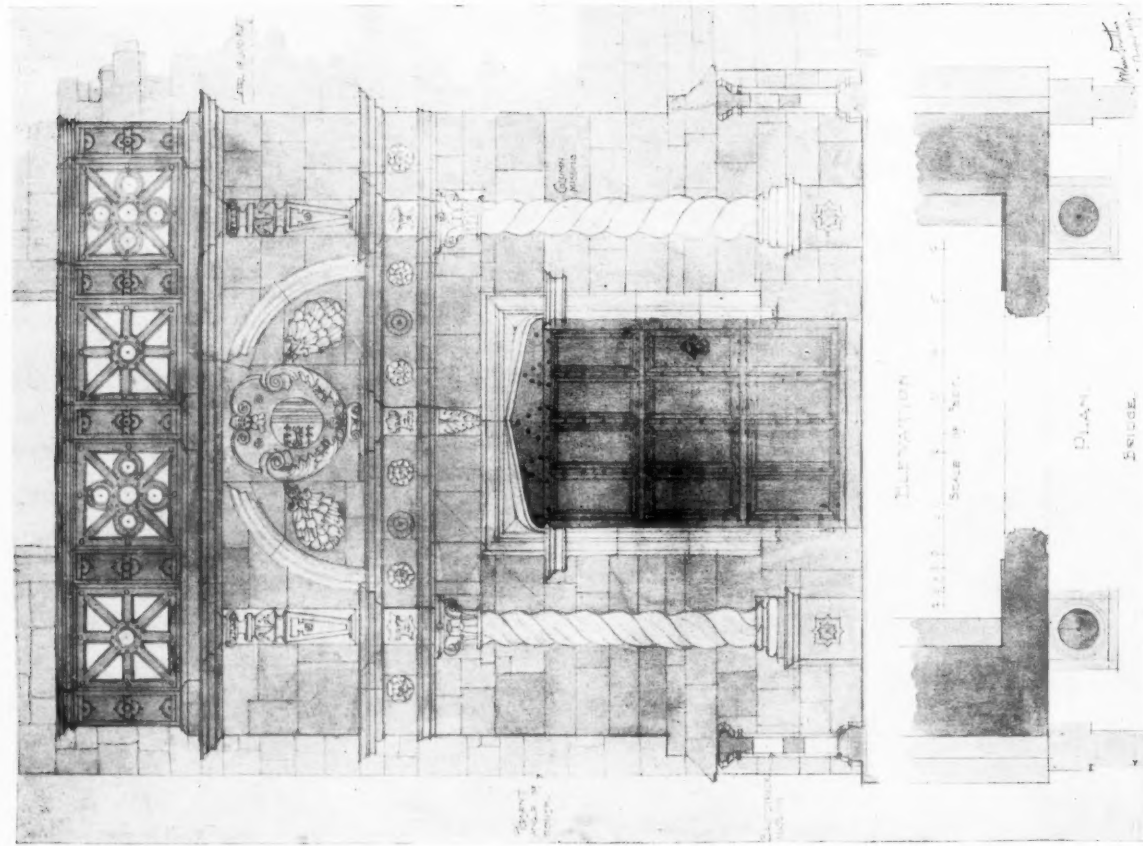


Plate I July 1918.



CHELVEY COURT, SOMERSETSHIRE: ELEVATION AND VIEW OF PORCH ON EAST FRONT.

Photo: E. C. Stevens, Bristol.



CHELVEY COURT, SOMERSETSHIRE.

By ARTHUR STRATTON, F.S.A., F.R.I.B.A.

THE spirit of the past pervades an old country house: its associations abound with human interests varied enough to thrill the least imaginative mind; while, to the architect, it is an open book with a story on every page. Time has softened many a harsh line, but rare indeed is the house that has lost nothing either through demolition or restoration. It matters little whether the prevailing character is redolent of Tudor, Stuart, or Georgian days, the appeal comes straight from a building craft which knew how to give expression not only to the needs but also to the ideals of a people to whom the home stood for all that was comely and personal. The more remote the date of foundation, the greater the probability of legend mingling with truth in the chain of events supposed to have been enacted within its walls, and the more involved the structural development, for dwelling-houses have been particularly subject to alteration owing to the changing whims of successive owners. Although it may be possible to read the story of the growth of a house from the evidence of the walls themselves, it is more likely that, without resort to the annals of the families who have lived in it, no clear insight can be gained into the motives which from time to time prompted definite remodellings. Outstanding events in the lives of owners leave their mark on the home, and often give the clue whereby mysteries enshrouding a dwelling may be unravelled. Without some such guidance, it would hardly be possible to understand either the alterations which added so much to the interest of Chelvey Court in the seventeenth century, or the change in fortune which eventually threw it from its original status to that of a farm-house.

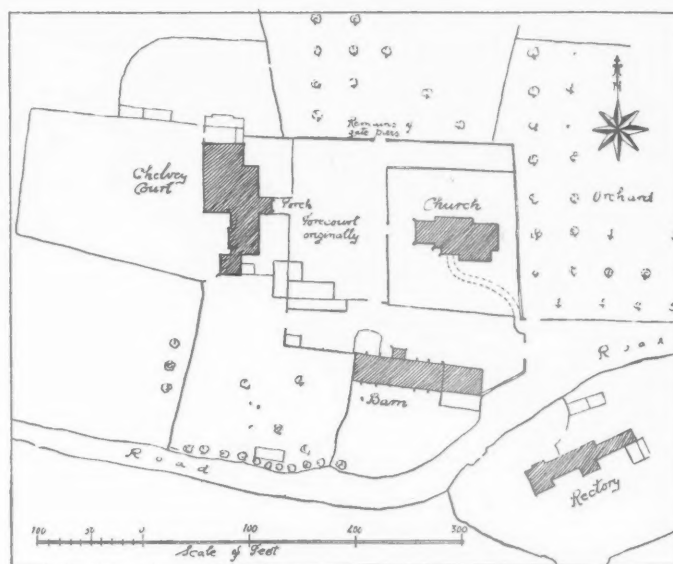
Situated about ten miles south-west of Bristol on one of those undulating stretches of rich pastoral land which lie between the Mendips and the sea, Chelvey is one of the smallest villages in the county of Somerset, the nucleus of the few scattered dwellings being the group of buildings consisting of the church of St. Bridget, the court or manor house, the rectory and the great barn, all nestling peacefully beside a winding road far from any disturbing influence until the day when a line of railway broke in upon its seclusion. Without delving into records too remote, it is clear that the manor was owned in the time of the first Edwards by Sir Richard de Acton, knight, from whose descendants it passed by marriage to the Percevals. It appears from the will of Sir Edmund de St. Maur, knight,* that he owned it in 1421, for he describes himself as "of Chelvey in the county of Somerset," but as he possessed other lands it is possible that he resided there little, if at all. In the reign of Henry VIII the manor belonged to

the Aische family, and from that time onwards there is no gap in the long succession of those recorded to have passed their lives there amongst surroundings of exceptional interest and beauty; church, house, and barn sheltering all that was vital to daily life.

The earlier mediæval work—as happened also at Nailsea Court,* which stands on higher ground within a mile to the north-west—has become merged in the later structure, and it is the sixteenth and seventeenth century owners whose handiwork determined the prevailing character of both houses as seen to-day. Very dissimilar in plan and arrangement, and strangely unrelated in their history, considering their proximity to one another, these two houses supplement each other, and retain much in stone and wood, plaster and metal, that speaks well for the skill and adaptability of West-country craftsmen.

The fall of the ground from east to west in no small

measure dictated the disposition of Chelvey Court and made it so dissimilar from its neighbour. A lower story, beneath the principal floor which was entered from the higher level on the east side, resulted in a three-story house and a lofty elevation as seen from the west. On this side the stone-mullioned windows with rough relieving arches over them are still intact, and there is no reason to think that the stone rubble walling was, in this case, ever covered with rough-cast; but the gabled roofs, traditional in the locality and undoubtedly used here, can now be seen only on the north side. The erroneous impression that this was once a moated house arises from the wide excavation necessitated on the east side in order to obtain light for the lower story: a built-up approach to the porch across this, partly carried over a stone archway, produces the effect from above, even now, of a bridge, although the stone balustrades have long since disappeared. That the principal approach was always on this side, almost in alignment with the west tower of the church, is beyond doubt; but what the arrangement of the original porch may have been is a matter of conjecture, for an ambitious remodelling of this part of the house was undertaken when it came into the possession of the Tynte family, who settled here in the time of James I. Edward Tynte of Wraxall and John Aische of Chelvey married sisters, the daughters of Sir Edward Gorges, knight, of Charlton in the same county, and John Aische sold the manor to his brother-in-law. There is no lack of corroboration of this transaction; and the memorial brass, surmounted by the Tynte arms, consisting of a *lion couchant* and *six crosses—crosslet*, preserved in Wraxall church, of which an illustration is given on page 2, determines that Edward



KEY PLAN SHOWING THE COURT IN RELATION TO THE CHURCH AND THE BARN.

tated on the east side in order to obtain light for the lower story: a built-up approach to the porch across this, partly carried over a stone archway, produces the effect from above, even now, of a bridge, although the stone balustrades have long since disappeared. That the principal approach was always on this side, almost in alignment with the west tower of the church, is beyond doubt; but what the arrangement of the original porch may have been is a matter of conjecture, for an ambitious remodelling of this part of the house was undertaken when it came into the possession of the Tynte family, who settled here in the time of James I. Edward Tynte of Wraxall and John Aische of Chelvey married sisters, the daughters of Sir Edward Gorges, knight, of Charlton in the same county, and John Aische sold the manor to his brother-in-law. There is no lack of corroboration of this transaction; and the memorial brass, surmounted by the Tynte arms, consisting of a *lion couchant* and *six crosses—crosslet*, preserved in Wraxall church, of which an illustration is given on page 2, determines that Edward

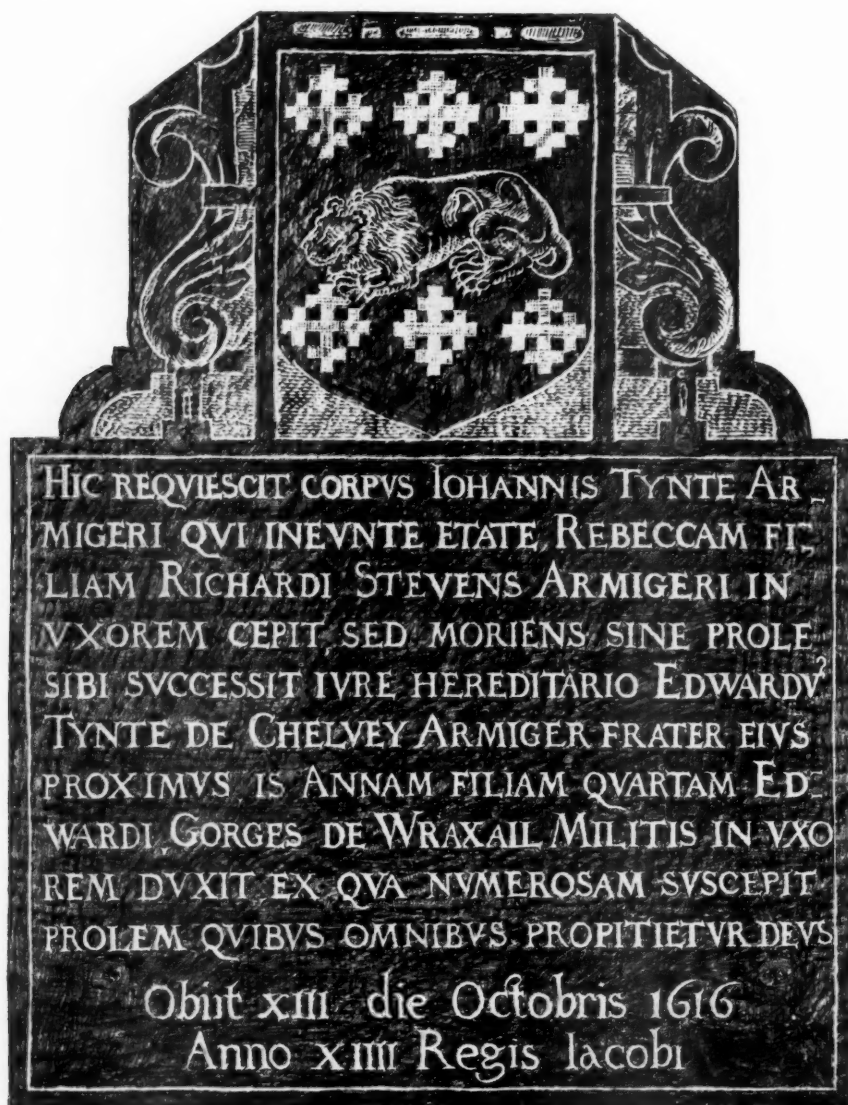
* "Somerset Mediæval Wills," published by the Somerset Record Society.

* See THE ARCHITECTURAL REVIEW, May 1913.

was in possession in the year 1616. This brass, to judge from the phrasing of the inscription, was set up by Edward himself to the memory of his elder brother John, a barrister-at-law, who, dying without issue, handed on his property to his brother. Edward thus acquired the means to buy a house which he must have often visited, and his tombstone in Chelvey Church, bearing the date 1629, further declares him to have been "lord of this Mannour by his owne purchase."

It is unlikely that Edward Tynte, who enjoyed possession for many years, would have undertaken nothing in the way of renovating the interior of a large house which must have offered unlimited opportunity for panellings, chimneypieces,

of a stone overmantel in the taste of his day would have been part of a decorative scheme in one of the most important reception-rooms in the house at that time. That he may have erected the fine oak staircase also is not improbable; but that he did not rebuild the porch is certain, both from the character of the design and the evidence of heraldic quarterings which occur upon it. The porch of a country house more often than not received special attention in remodelling projects carried out in early Stuart times, and upon its outer walls are often to be detected obvious attempts on the part of the builders to keep abreast of the fashion then in vogue, no matter how unfamiliar the local masons may



BRASS TO THE MEMORY OF JOHN TYNTE IN WRAXALL CHURCH, SOMERSETSHIRE.

Drawn and partly rubbed by Arthur Stratton.

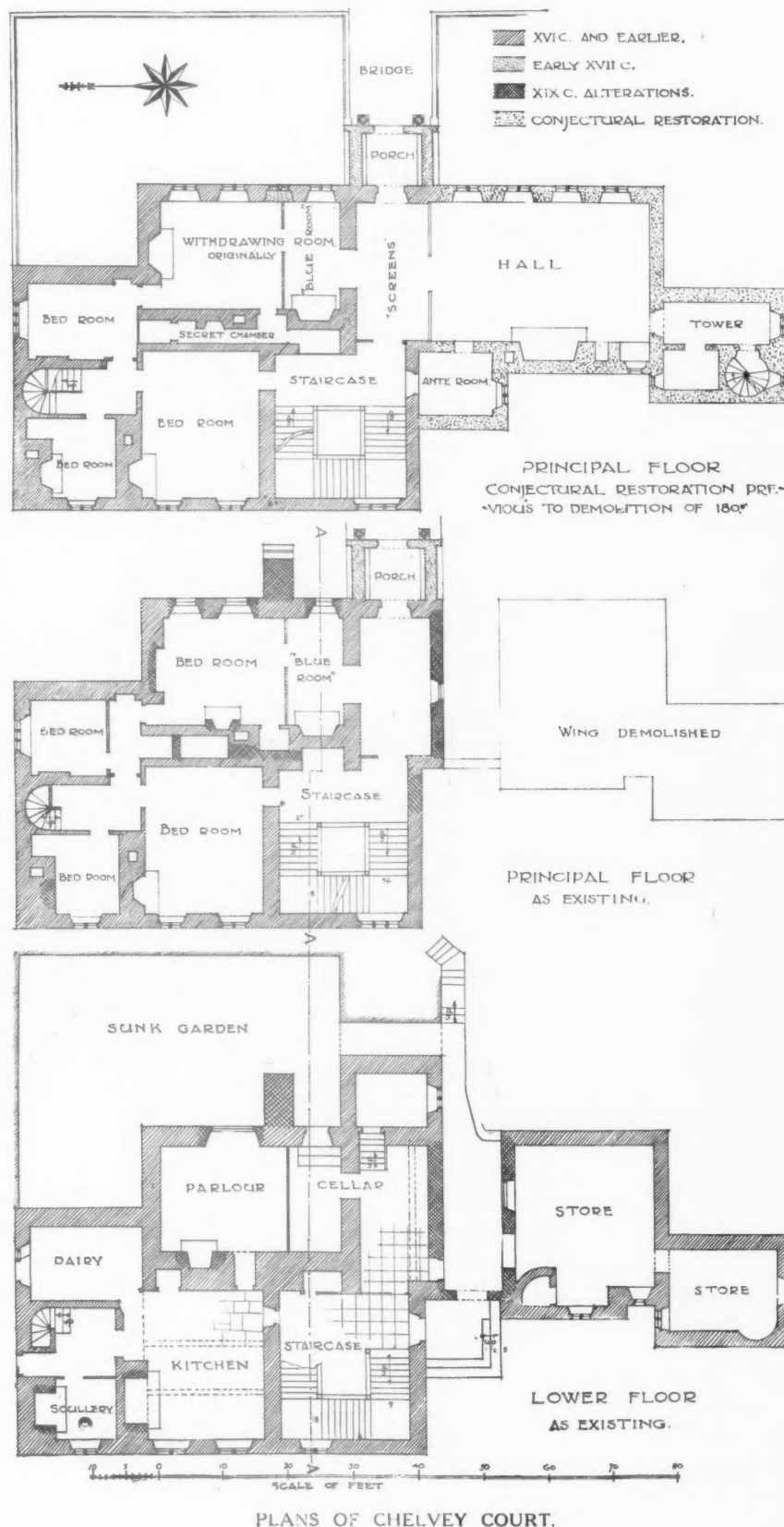
and staircase in the manner of his day. There is apparently nothing to prove that he carried out anything at all; the appearance, however, of the Gorges coat-of-arms, carved in stone, on the upper part of the chimneypiece in what is now the "Blue Room," suggests that he did celebrate his alliance with that family in a far more marked way than can be readily discerned to-day. This chimneypiece, the lower part of which dates undoubtedly from the period of the Aische occupation, in all probability stood at the end of the principal parlour or withdrawing-room, or else nearly central with the long wall (see plans on page 3), and the setting-up

have been with the significance of the new members they set about incorporating in their designs. It is in the use or misuse of the Classic Orders that their zeal betrayed them. This one-story stone porch (Plate I) is an excellent example of that blending of traditional forms with half-assimilated Renaissance detail which is always interesting, and frequently fascinating, in its results. How to introduce columns in such a way as to make the most of the distinction they impart to an approach, and at the same time to divert attention from their practical uselessness, was a problem that was faced over and over again from one end of the country to

the other. Classic columns were perforce surmounted by their entablatures; but the reticence of the unbroken horizontal line was, as yet, not understood, and many were the ingenious devices resorted to for combining curved and horizontal cornices in deference to the desire for play of line. At Chelvey it was cunningly done, and the carver was no whit behind the mason in arranging ornament to fill the spaces allotted him with cartouches, shields, and festoons of fruit and flowers, such as he learned were the proper accompaniment of columns, to whatever species they belonged. The columns here were twisted—one has long been missing—set upon pedestals with the entablature broken forward over the crude Corinthian capitals; but they carry nothing more than the customary moulded pilaster which Jacobean builders never seem to have wearied of introducing in all sorts of positions, both internally and externally. The stone balustrade is fortunately complete; it is composed of square panels, pierced in simple but effective geometrical patterns, set between little piers panelled on their outer faces. A similar balustrade was doubtless carried along the sides of the bridge-like approach to the porch as well as along the top of the retaining walls to the sunk garden, fragments of this balustrading being encountered in various parts of the grounds around the house. This porch, in a remote country district, could hardly have been erected earlier than about 1650, to judge from its character, and on the shield over the doorway the Tynte arms are impaled with those of the Trenchard family of Cutteridge in Wiltshire.* Edward Tynte was succeeded by his eldest son John in 1629, whose third wife was Frances, daughter of John Trenchard, whom he married in 1663. As John died in 1669 at the age of fifty-one, the date of the erection of the porch seems to fall within this period of six years; but it is possible that it was built somewhat earlier, the carving of the arms on the shield representing one of the finishing touches carried out after his alliance with the Trenchard family.

Designed to mark the centre of the long east front of the house, this notable porch gave direct access to the "screens" and hall which were at this level. Although the hall has been demolished, it is possible to form an idea of its extent and arrangement from a survey of the walls left standing at the lower level, while a hint of the luxurious contents of the house at this time is afforded by John's will, made about 1669, in which he bequeaths to his wife "all his linnen of all sorts, all his furniture in the parlour and parlour chamber," together with silver candlesticks, a looking-glass with silver frame, and many other objects duly enumerated as being of special worth. But all such things have long since vanished, and Chelvey Court has been robbed of its claims to be numbered amongst the stately homes of England. The staircase

has suffered least of any part of the house, and is still one of the most imposing in the West-country. Its broad shallow flights rise in easy stages from the lowermost floor to the topmost, as shown in the section, page 4, and there is little doubt that communication between it and the various floors of the dismantled wing was provided for by means of some such projection as is shown on the conjectural plan (see below). Several indications



* Notes on the armorial bearings at Chelvey Court are contained in "Somerset and Dorset Notes and Queries," Vols. III and IV

point to this conclusion, and the existence of the blocked-up doorway at the end of the top landing, in what is now an external wall, cannot be explained in any other way. Over the centre of the staircase "well" is a remarkably fine pendant, designed as a centrepiece from which to hang a lantern: it is constructed with an oak core, and skilfully enriched with modelled plasterwork. The presence amongst the ornament of festoons of fruit and flowers, similar in detail to those carved on the porch, suggests that this, too, may have been placed there by John Tynte, who, although a General in the Royal Army and a Member of Parliament for Bridgwater in 1661, seems to have found time and opportunity to indulge his taste for building by beautifying his home. This pendant certainly makes a very bold and telling culmination to a staircase which was once the principal means of communication between suites of richly furnished rooms on the several floors. The subsidiary staircases at the ends of the house were for service only; one has vanished completely, and the other runs no higher than the first floor now, but it is still approached through a panelled oak door, which is a model of its kind, even to the shaping of the hinges upon which it is hung.

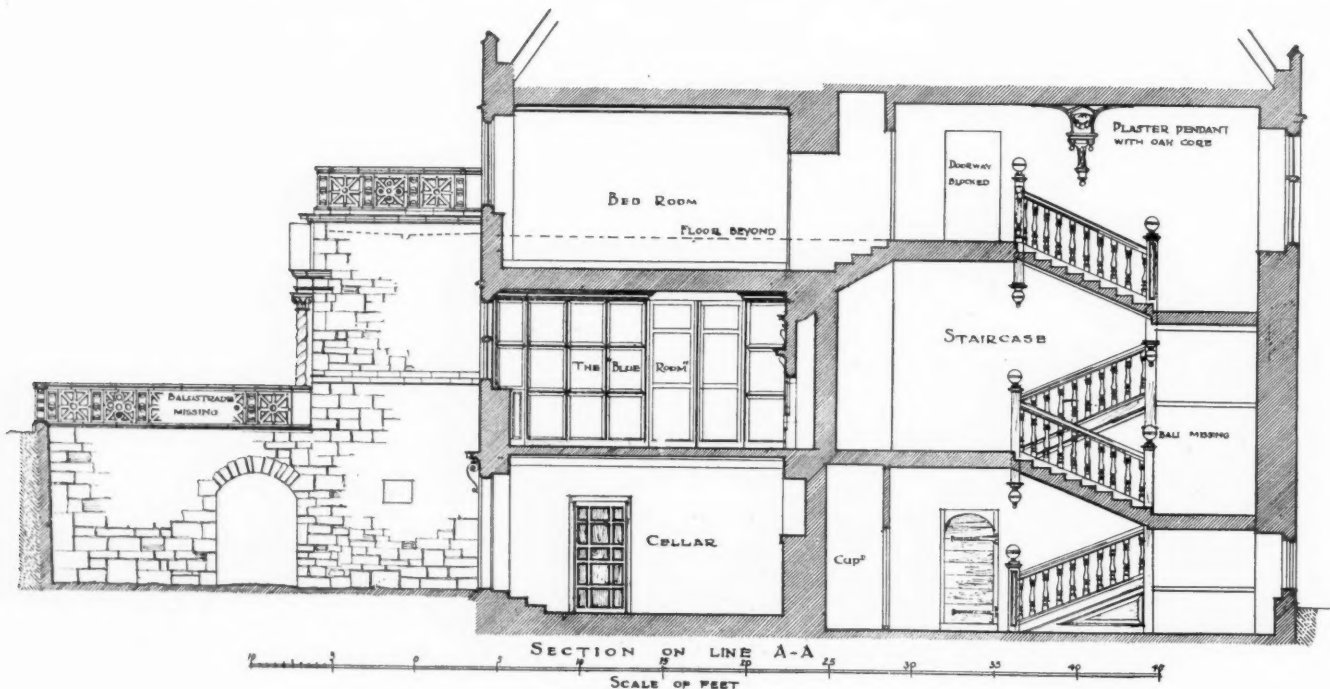
The persistent tradition of a hiding-place is not uncommon in a house of this antiquity, but it is unusual to find such provision made for a secret chamber as is suggested by an apparently solid wall six feet thick in the centre of the main block. Such a wall masked with panelling and honeycombed with recesses afforded ample opportunity not only for a hiding-place, but for ingress and egress at different levels to those who were familiar with the various concealed doors and steps. The presence of a "long but very narrow room furnished with a piece of iron projecting from the wall to hold a candle and provided with a small fireplace"* could only be determined now by breaking through the walls which block it up, but careful measurements tend to show that there can have been no practical difficulty in the way of forming such a chamber

* Note by William Adlam, dated 1855, in the Adlam copy of Collinson's Somerset, Vol. VI, in the Library of the Society of Antiquaries.

as is indicated on the plan and traditionally believed to exist still.

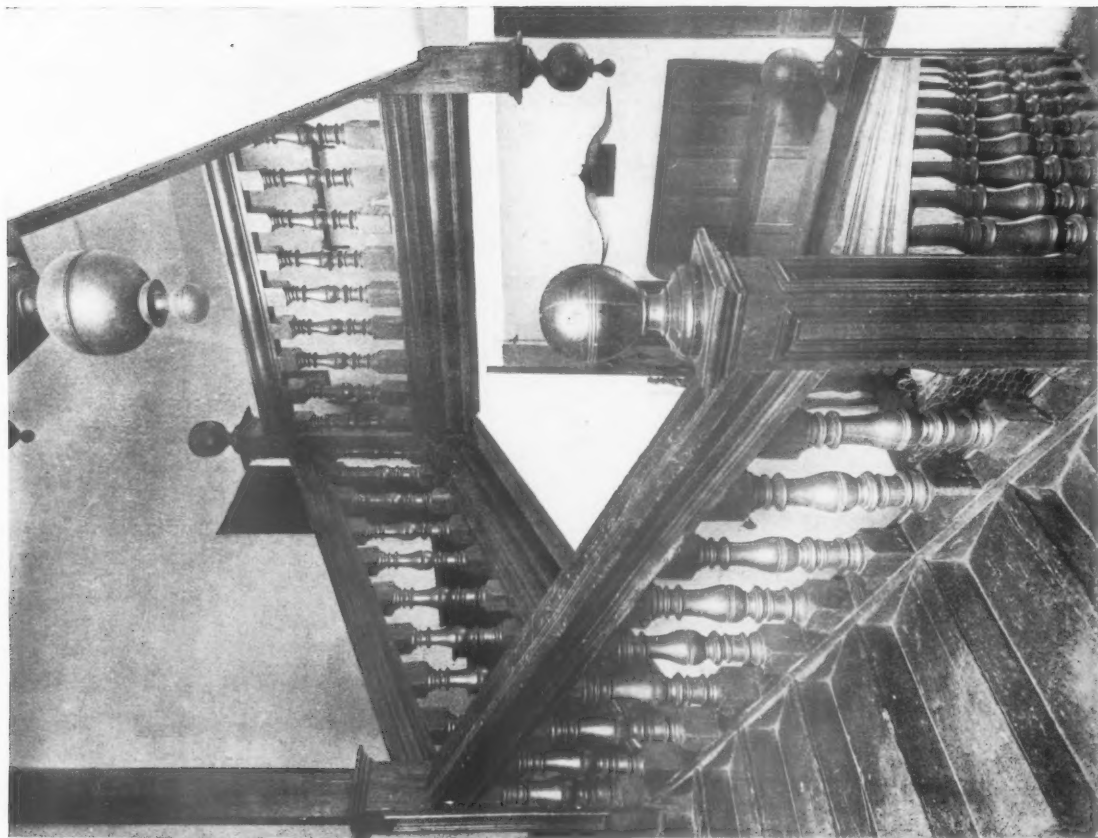
The southern end of what was once the withdrawing-room has been cut off by a thin panelled wall to form a little room, known from the prevailing colour of its decoration as the "Blue Room." The scheme of large panels carried out in soft wood, with effectively moulded rails and stiles, wood cornice of uncommon section, and judicious gilding on cornice and beading, makes this a most attractive example of a seventeenth-century painted room (page 5). Its precise use and origin are difficult to determine, but there are indications that the panelling has been adapted to its present position. The window end has been spoiled by the removal of the mullion and transom, and the opposite end is almost taken up by a chimneypiece which is obviously too large and imposing to have been originally intended for this diminutive apartment. It would appear that it was moved here either from the withdrawing-room or from some other part of the house when the "Blue Room" was formed and the withdrawing-room dismantled, probably in the last decade of the seventeenth century. The panelling on the outer side of the southern wall towards the "screens" has been grained in a manner which suggests an earlier origin than is generally supposed for a decorative method which has fallen low in repute owing to its persistent abuse in more recent times.

That this splendid stone house should have been mutilated by the demolition of the southern wing is due to one of those accidents of family tenure to which dwellings so often succumb. John Tynte's son, Halswell Tynte, who succeeded to the property on the death of his father in 1669, inherited the Halswell estate, also in Somerset, from his maternal grandfather four years later. Created a baronet in the reign of Charles II, he appears to have preferred Halswell as a residence just as his father had preferred Chelvey in spite of the inducement offered him to settle at Wraxall by the bequest of a thousand pounds which came from his uncle, Sir Robert Tynte—who had settled in Ireland—specifically



SECTION THROUGH CHELVEY COURT.

Measured and drawn by Arthur Stratton.



View from Bottom Landing.

Plate II. July 1918.



View from Top Landing, showing Pendant.

Photos: E. C. Stevens, Bristol.

CHELVEY COURT: THE PRINCIPAL STAIRCASE.

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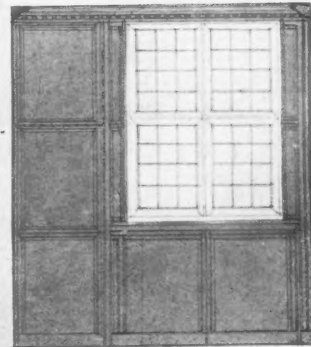
CHELVEY COURT
SOMERSET.
THE "BLUE ROOM" PANELLLED
IN SOFT WOOD PAINTED AND
GILT:



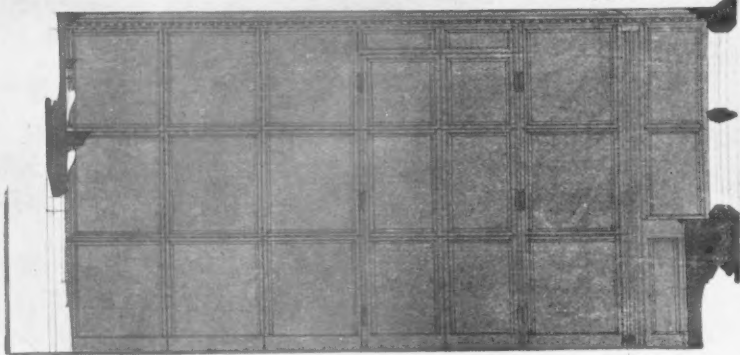
VIEW.



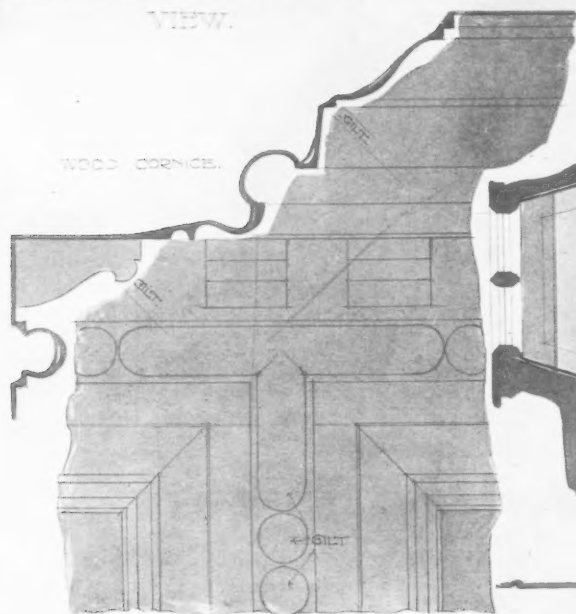
END WITH FIREPLACE.



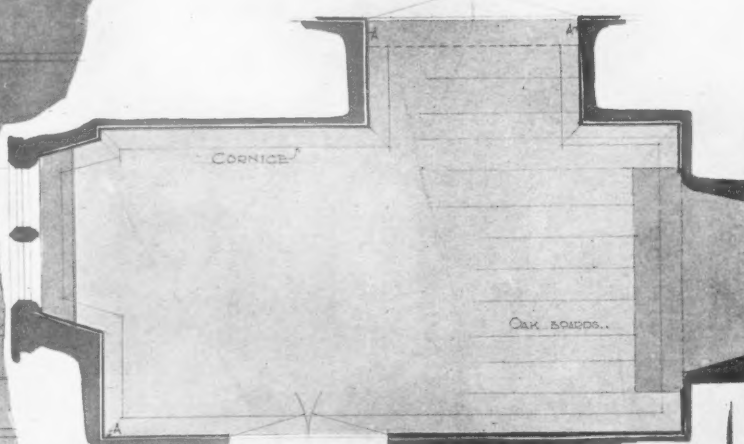
END WITH WINDOW.
RESTORED.



NORTH SIDE.



WOOD CORNICE.



PLAN.



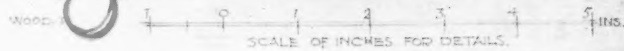
DETAIL OF PANELLING.

PLASTER AT A.

STONE JAMB TO FIREPLACE.



SCALE OF FEET FOR ELEVATIONS.



SCALE OF INCHES FOR DETAILS.

DETAILS OF THE "BLUE ROOM."

Measured and drawn by Arthur Stratton.

for "the re-edifying and repairing of the house at Wraxall."* The manor house at Halswell was rebuilt about 1689 by Sir Halswell Tynte, and the inference is that Chelvey was from that time neglected in spite of its attractions, and allowed to fall into a state of disrepair. But fragments of a Classic cornice of correct profile which have been incorporated in building an ungainly buttress that seems to have been considered necessary to the stability of the north-east wall point to some building work having been undertaken about this

let to a tenant of the name of Cottle, whose direct descendants still occupy it at the present day, a circumstance which vests the later chronicles of the house with exceptional interest. No structural changes seem to have been made during the first hundred years of its occupation as a farm-house, for in 1791 Collinson noted that "in this house are many good apartments, well wainscoted, with handsome cornices gilt, and elegant ceilings; but they are all now locked up and the windows blocked, only so much of it being inhabited as is



Photo: E. C. Stevens, Bristol.

THE SOUTH AISLE OF ST. BRIDGET'S CHURCH, CHELVEY, SHOWING THE TYNTE PEW.

time, and further evidence is afforded by the stone doorway with cornice carried on shaped brackets which gives access to the present cellar below the porch. Whatever work may have been carried out then was short-lived, and it was probably more in the nature of reducing the house as a habitation than of beautifying or making additions to it. It was

* Royalist Composition Papers in the Record Office, quoted in "Collections for a Parochial History of Wraxall," by the Rev. George S. Master, 1900. It is doubtful whether any portion of this legacy was actually expended upon the repairs of Wraxall.

necessary for the farmer's use who occupies it."* It is in vain that one searches now for "handsome cornices gilt" elsewhere than in the "Blue Room," and the only vestiges of any "elegant ceilings" are to be found in the bedroom which has been made out of the withdrawing-room. Much of the panelling and furniture naturally found its way to Halswell.

It was apparently in the year 1805 that the ruthless demolition took place which reduced the house to its present extent:

* Collinson, "History of Somerset." 1791.

a blank wall with an oval window in it, bearing that date, was built in continuation of the south wall of the porch; the present entrance to the staircase hall was formed at the lower level, and the lower story of the south wing retained merely for the sake of its adaptability as an outbuilding. The loss is to be deplored, but it is only one amongst countless acts of vandalism which in the early nineteenth century played havoc with a heritage of old houses too subtle in their charms to be appreciated by a people whose chief anxiety for a time seems to have been to evade the hated Window Tax. In recent years, under the care of Lord Wharton, the present owner and a descendant of Edward Tynte, enough structural work has been performed to preserve so much of the old work as escaped the destroyer's hand, while the veneration in which it is held by the present tenant is justified by the allurements of the house itself, and by the long and honourable connexion of the Cottle family with it.

The main approach now lies between the church and the elm-shadowed barn, the only landmarks of the original drive on the north side of the church being vestiges of two gate-piers which marked the entrance to the forecourt. The park has been appropriated to other uses, and the swannery referred to by Collinson has passed out of living memory. But the church has not been neglected, and naturally bears evidence of the pious intent of the lords of the manor. Norman work can be detected here as in most of the neighbour churches, but even a simple village church like this reflects the constantly changing ideals which made architecture so full of vitality all through the Middle Ages. In this little building each century left its mark, and the provision of a south aisle to the sanctuary was followed by the erection of memorials within it. The three recessed and canopied tombs seen in the view on page 6 are of early fifteenth-century workmanship, and were formed in a wall probably erected by the Actons. Memorials to members of the Tynte family are much in evidence, and the oak pew at the west end with its richly carved frieze and excellent detail suggests that John Tynte did not exhaust his resources on the

house. It may well have been set up about the same time as the porch, for the pilasters between the semicircular-headed panels are very similar in shape to the larger stone ones on the porch. Vestiges of a beautiful stone reredos with niches north and south of the altar have been eclipsed by a modern one of commonplace type, and in other directions it is easy to see the result of well-meant but ill-directed effort. An interior so satisfying in its structural simplicity that every false note in its furnishing tells with numbing effect demands sensitively delicate attention when renovation becomes necessary. Included in the old fittings which give additional interest to this gem amongst the smaller West-country churches are some massive oak benches with diamond-shaped finials, numerous fragments of mediæval glass, and an iron frame which in Puritan days served a useful purpose in supporting the oft-needed hour-glass.

The manor barn is comparable with some of the better known examples in the same county (illustration on this page). A spacious permanent shelter, with great open roof, and doorways ample enough to admit farm wagons and their loads, was an adjunct of primary importance to a large establishment in an agricultural district; and the mediæval builders, by keeping in view the uses to which such a building was to be put, arrived at an expressive type of structure differentiated from their church or domestic work rather by the use of simpler detail than by any change in manner. The barn at Chelvey is prolonged towards the east by a slightly lower annex, built of thinner courses than the barn itself, in part of which provision is made, by the formation of countless recesses in the thick stone wall, for pigeons to nest; but the whole interior is in a sad state of disrepair, and it is difficult to determine its original designation. This barn takes its place in a memorable group of buildings which have passed through many vicissitudes—not without bearing scars left by some—but still making a picture which lives in the memory and awakens thoughts of the unerring sense of fitness that distinguishes the humblest no less than the proudest works of architecture reared by the master builders of old.



THE BARN AT CHELVEY FROM THE NORTH-EAST.

Photo: E. C. Stevens, Bristol.

PORCHES AND HOODS OF THE ENGLISH DOMESTIC RENAISSANCE.

By LIEUT. HAROLD F. WALKER (R.A.F.), A.R.I.B.A.

(Concluded from p. 113, No. 259.)

IN many of the older suburbs, such as Regent's Park, Bayswater, Fulham, Chelsea, and others, which have now become integral parts of the town, having surrendered their title to be known as suburbs, may be found many examples of different treatments. Two porches from Highbury Terrace are given (Figs. 15 and 16), built about 1789. One shows a very original method of dealing with the entablature, which, though interesting as a variation, does not seem to be quite satisfactory, nor to have been very extensively adopted.

Sir John Soane in 1790 conceived a bold idea when he designed the semicircular porch at 57 and 58 Lincoln's Inn Fields, in that a central solid mass is not considered a pleasing feature of design, although he succeeded by means of the doubled columns in obtaining a central void. The house was originally designed as one unit, but the porch was added when it was subdivided, in an endeavour to mask that fact (see Fig. 17).

The use of a hood over a doorway would appear to have been necessary as a protection thereto when the doorway gave directly upon the road or foot-path and it was impossible or undesirable to adopt the usual type of projecting porch. It may further be suggested that the porch with its greater dignity was more suited to the houses of the wealthy, while the humble hood adorned those of lesser estate. The brackets of such hoods lent themselves to elaboration, and many beautiful examples exist both in country and town.

A good example is shown from Church Road, Richmond (Fig. 14). The well-known hoods in Queen Anne's Gate (Fig. 18) are elaborate examples of flat treatment. There are five still existing—all of a very vigorous type, some being embellished with beautiful carving; but they do not altogether satisfy, since one cannot see how they are supported, no true brackets being used.

The next step would appear to be the addition of a pediment on top of the flat hood. The example from the entrance to Lamb Building, Middle Temple (Fig. 19), built about 1677, and designed probably by Sir Christopher Wren, shows a very successful effort.

This, in turn, as previously seen in the case of porches, was modified by the omission of the cornice across the front, this feature being returned around the top of the brackets and finished by a span-roof, as shown in the somewhat elaborate example from Uxbridge, Middlesex (Fig. 20). Segmental, semicircular, and wave curves were also used to crown these hoods, and occasionally a semicircular cove was placed within the hollow triangular pediment.

The example from 171 Grange Road, Bermondsey (Fig. 21), shows a very flat segmental head supported upon a pair of boldly projected consoles, in turn carried by fluted pilasters. The building is known locally as the Manor House, and the hood seems to bear signs of alterations, but it has not been possible to ascertain this definitely.

The evolution of the "shell" hood is interesting. As suggested above, the triangular pedimented head, such as that illustrated from Lamb Building, was modified by omitting the horizontal cornice and scooping out a semicircular cove, which was decorated with a large scallop shell.

The example from High Street, High Wycombe (Fig. 22), is pleasing in its quiet dignity and simplicity, and forms a very distinctive feature in an otherwise somewhat uninteresting building.

Many "shell" hoods exist not only in London, but in many parts of the country. In some cases they appear to be well appreciated, since one that originally formed the entrance to Fairfax House, Putney, has since been removed and re-erected at Hampstead, while others do not receive the care and attention which their beauty deserves.

A feature of many porches consists of the surrounding ironwork; and such accessories as bell-pulls, lantern hooks, link extinguishers, although speaking of and linking us up with the disabilities of a bygone age, still have their interest and enable us to some extent to visualize the life and habits of our forbears.

CONCLUSION.

In such a subject as the title of this article comprehends, the difficulty has not been to find examples wherewith to



Fig. 14.—HOOD IN CHURCH ROAD, RICHMOND.



Fig. 15.—No. 18 Highbury Terrace.



Fig. 16.—No. 13 Highbury Terrace.



Fig. 17.—Nos. 57 and 58 Lincoln's Inn Fields.



Fig. 18.—No. 30 Queen Anne's Gate, Westminster.

Plate III.

July 1913.

SOME PORCHES AND HOODS OF THE ENGLISH DOMESTIC RENAISSANCE.



Fig. 19.—Lamb Building, Middle Temple, E.C.

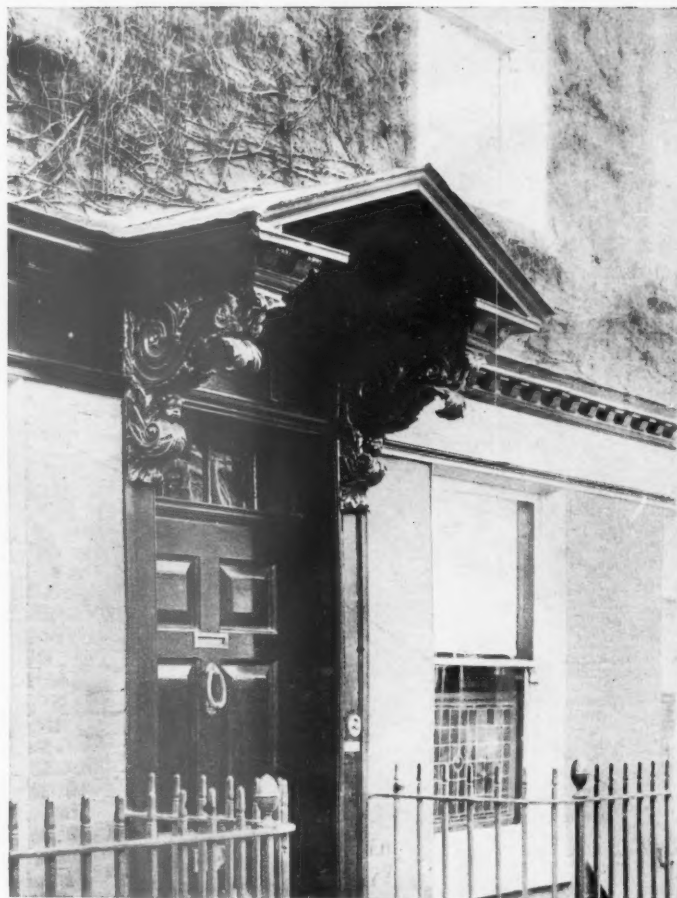


Fig. 20.—High Street, Uxbridge.



Fig. 21.—No. 171 Grange Road, Bermondsey, S.E.

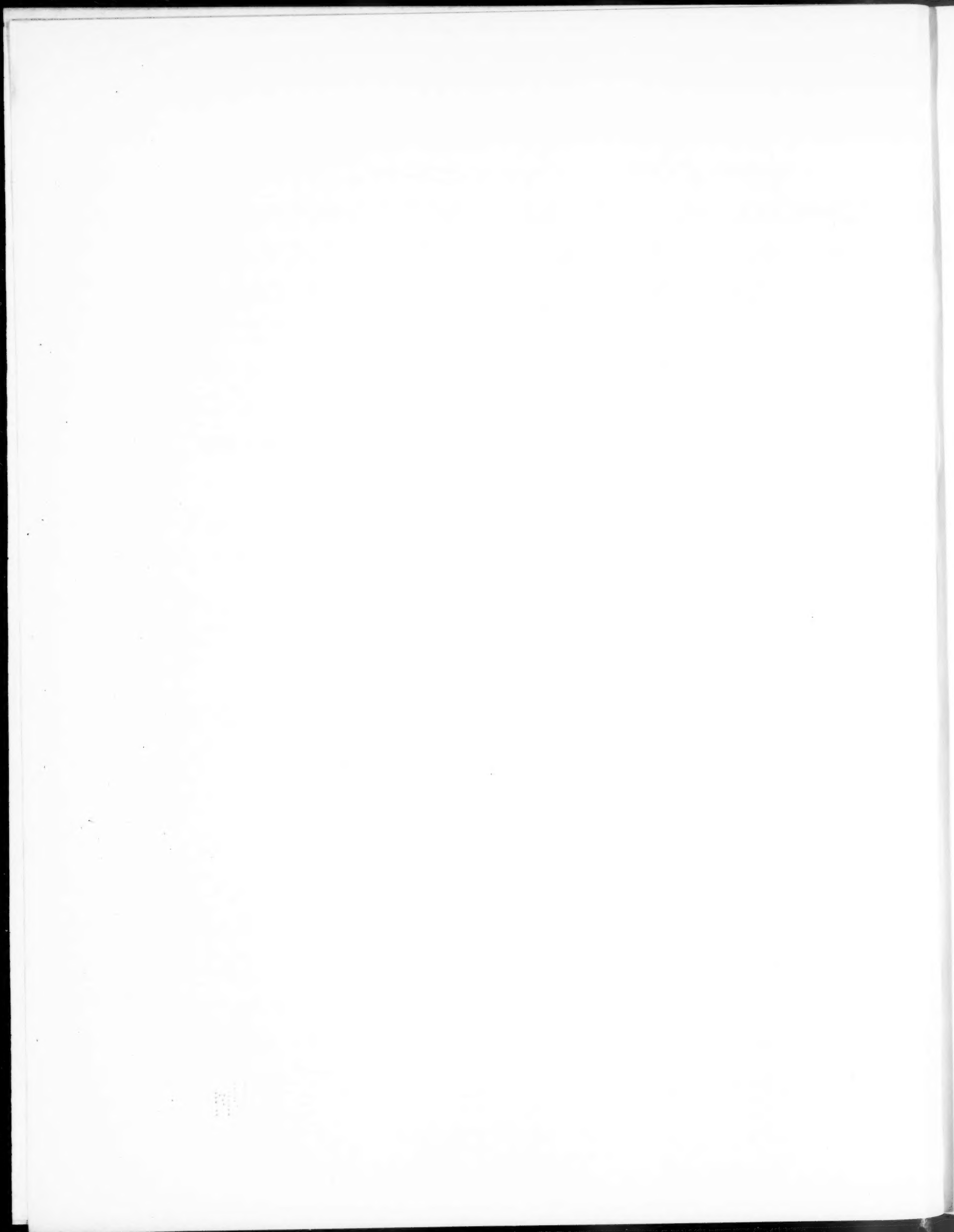


Fig. 22.—High Street, High Wycombe.

Plate IV.

July 1918.

SOME HOODS OF THE ENGLISH DOMESTIC RENAISSANCE.



illustrate the various developments, since both porches and hoods abound in all districts in overwhelming variety, but so to select them as to show the gradual growth and culmination of any one feature. That this must be so cannot fail to be acknowledged, since it has already been pointed out that the doorway with its porch or hood forms the focus of the treatment of any building.

The doorways were the subject of the earliest experiments in any new style, and the first attempts, though oftentimes somewhat grotesque and bizarre, are intensely interesting. We see the first tentative steps in the application of a circular panel in a typically Gothic structure, then the introduction of ill-understood pilasters, columns, and entablatures; and finally we are able to trace, step by step, noting the introduction of new features, the gradual piecing together until we reach the culmination of the new style. We admire the virility

of the work of these old craftsmen, their evident joy in creation, their fecundity of idea, their delight in simplicity of outline, together with their sense of fitness in the placing and use of carving, and their satisfaction in the completion of designs which, while eminently utilitarian in their object, are at the same time evidences of good taste in the application of architectural ornament.

In spite of such transitory movements as the so-called "Gothic Revival" and others of less moment, it is evident, even from so circumscribed a study as the subject of porches and hoods of the English Domestic Renaissance, that the traditions of such men as Sir Christopher Wren, Hawksmoor, Webb, the Adam Brothers, and others, have persisted to the present day; and if we would in any degree emulate the spirit which inspired these old masters, the power to do so can only be acquired through careful and close study of their executed works.

"HOMES OF REST": ALMSHOUSES AS WAR MEMORIALS.—III.

By MERVYN E. MACARTNEY, B.A., F.S.A.

(Continued from p. 126, No. 259.)

THE columns of the Press teem with descriptions of the New England of the future. A new heaven and a new earth are to be the inheritance of the next generation. Amidst these seas of ideals, schemes, and plans, some islands of firm land can be distinguished. It may be of use to try to describe them. Of one thing we may be sure, and that is that the working man means to receive a larger share of the general wealth and political power than he did before. Another is that the influence of the womenfolk will be greatly increased. Further, State interference with certain industries—such as mining and transport (rail and shipping)—will continue after the War.

This is not a political organ, therefore the question of the adjustment of wealth and power does not concern us directly; but indirectly the effect of the enforcement of the powers of Government under "Dora" does seriously menace the comfort and welfare of the community, more particularly in the provision of housing and land. At present practically all building is stopped, except Government contracts, and we see tract after tract of what was often beautiful country being turned, not into a howling wilderness, but into what is surely worse, a congeries of concrete abominations, with the flimsiest of walls and roofs, all constructed in flat negation of architectural principles as taught till now by scholars of design. It is proposed by some to continue this control of building for some time after the conclusion of hostilities. Quite obviously this intrusion of State control into one of the largest industries of the country is fraught with various and serious dangers to the amenity of the countryside, to local trade, and to the culture of the community. It will destroy all individual effort in buildings, and incidentally the schemes suggested in former articles in the REVIEW would never be put in hand. None but the most reactionary of reactionaries would oppose the provision of housing accommodation in both urban and rural districts, but the extension of this State commandeering of labour and materials to the setting up of factories, etc., would be an abuse of the powers handed to the Government for an emergency period.

The enforcement of these powers would lead to an enormous amount of backstairs influence to enable the favoured few to

carry through their private schemes and projects. I feel confident that were the War at an end countless jobs would be pushed forward and permission for their erection obtained even under present restrictions, which are wielded by men of singular ability and undoubted probity. At all costs, let us avoid the soul-destroying influences of bureaucracy. We have an object-lesson in Prussia, and to follow the same evil system is simply madness. Our haphazard methods may produce a certain amount of confusion; but, in any case, we can call our souls our own, and carry through our plans without too much parental government. At least, that was the case before the War. Now we are, quite rightly, restricted in our powers; but as soon as the War is done, let us be again free to buy and hire what we want after a certain amount of labour and material has been set aside for the proper and decent housing of our workers.

The provision of Homes for Wounded Officers was the benevolent forethought of the Rev. and Mrs. Dott, who, having built some charming cottages in Goathland, Yorks, were able to devote these buildings to this purpose. Their scheme has been warmly backed up by the Lord-Lieutenant, and now it only requires other counties to join in this movement to make it a triumphant success, provided the buildings can be procured or erected, and it is because of this latter difficulty that a slackening of the reins by Dora is urged in these columns.

Most architects will agree that few buildings erected for one purpose are economically useful for another. There is no need to elaborate this matter. We have the example of the Office of Works and its difficulties in London. Few buildings would adapt themselves to requisite needs of discharged officers. The requirements would be so complex if the project is to be a success. The site for your Home must be on high ground with exhilarating air and prospect. The inhabitants want both occupation and leisure, instruction and recreation, and easy access for friends to visit them. We are promised great improvements in our domestic arrangements. All cooking, heating, lighting, and a thousand other trivial home worries are to be overcome by electricity supplied at a nominal cost from great centres. Though I do not believe in the millennium, I still think that a mighty saving of mind, matter, and labour could be achieved by some such agency and



THE MATRON'S HOSPITAL.
SALISBURY: DETAIL OF
CUPOLA.

method. I saw vast industries carried out by similar means nearly twenty years ago in the States. It is certain that in these means lies salvation for the middle classes—for the domestic of the future will certainly be worth her weight in gold. But by the adaptation of electricity to domestic uses a bachelor would be able with but small knowledge of cookery to provide himself with most of his meals, his bath, heat, and most of the daily wants of human life. Moreover the air and condition of our rooms would be incomparably cleaner and healthier. But if this "Utopia" must be created no castle or moated grange could be

converted to these purposes except at vast cost; hence the need of unrestricted permission to build houses of this kind in suitable localities. That they should be pleasant to the eye goes without saying, but their cost need not be more than that of an ordinary mansion. Simplicity is the best ornament of any building.

These centres ought not to be identical in plan or purpose. Quite otherwise—one would like to see each county working out its own ideal scheme of reconstruction. What may be wanted in Cornwall would not suit, say, Derbyshire. These centres should afford the returned officer the choice of different careers. There already exist Theological, Agricultural, and other Colleges. These might, if occasion required, set up offshoots for more or less elementary training. The Wakefield system of making communities self-sufficing has a great deal to recommend it. There is a popular impression that every man returning from the field of battle must turn his sword into a ploughshare. On the contrary, farming is by no means the easiest of trades to master, and more men of the middle class fail in this than in any other career. There are many complex questions that will arise and that have never before been raised. For instance, some hundreds of young men who have entered Oxford and Cambridge will find themselves without occupation and without the chance of following up collegiate successes. Their parents in most cases have expended considerable sums on their education at school or in college, and some return should be made by the nation for these sacrifices. It hits the most patriotic the hardest, because those who joined up four years ago are now quite over age in the accepted university sense for scholarships, fellowships, or tutorial posts. Therefore, every opportunity should be

offered these men to select a career that appeals to them and the means to educate themselves in it. The cost should fall on the nation, since, in most instances, they could not possibly earn a living wage.

MATRON'S HOSPITAL, SALISBURY.

Beyond the charm of its quiet architectural composition, there is little to note about this building. To mention any building in the Close at Salisbury is to recall a series of architectural designs of infinite variety and beauty. The place abounds in fine old houses. There is the King's House, a gabled building of the fourteenth century, and now used as a training college for women teachers; south of it the Wardrobe House; and then, to the north and east of the Choristers' Square, Mompesson House and the Matron's Hospital, with which we are here concerned. The building is situated just within the High Street or North Gate, and is an admirably proportioned brick structure, similar in many respects to Morden College, Blackheath, an institution of a like nature. In both buildings the centres of the main façades are accentuated by a pediment; then there are the projecting wings with their quoined angles, the strong and ample cornices, and lastly the little cupolas. It has often been thought that the Matron's Hospital was designed by Wren, and indeed it might well be the prototype of the more mature design at Blackheath.



THE MATRON'S HOSPITAL, SALISBURY.

ST. MARY'S HOSPITAL, CHICHESTER.

A most interesting and unusual building. The tenements are under one roof, and are arranged as cubicles on either side of a broad passage, and separated from the chapel by a beautiful wooden screen of Early Decorated period, a photograph of which is reproduced through the courtesy of Mr. Philip Johnston.

St. Mary's Hospital is reputed to have been founded by William, fifth Dean of Chichester, as a home for nuns, during the time of Henry II. Historical records show that it maintained a warden, chaplain, and thirteen poor persons in 1229, in which year it became known as the Hospital of the Blessed Virgin Mary. Besides providing for a stipulated number of residents, it undertook the protection of any poor travellers who sought the shelter and hospitality of its walls. One of the hospital's statutes generously provided for the wayfarer in the following terms: "If anyone in infirm health and destitute of friends should seek admission for a term, until he shall recover let him be gladly received and assigned a bed." A change in the constitution of the hospital was effected in 1562, during the reign of Elizabeth—the number of inmates being reduced to five, though within recent years it has been increased to eight, each receiving a weekly allowance, with fuel and medical attendance free.

Mr. Sidney Heath, who has made a special study of these fine old institutions, declares, in his book on "Old English Houses of Alms," that St. Mary's is the finest remaining example of the old infirmary type of almshouse. He points out that the screen dividing the hall from the chapel is placed so that the sick or bedridden could lie in their beds along the sides of the hall, and thus enjoy the services at their ease. The hall is mainly remarkable for its fine timber roof, covering the whole building in a single span; while the chapel, almost



ST. MARY'S HOSPITAL, CHICHESTER.

wholly of the Geometric-Decorated period, includes many features of interest—woodwork, piscina and sedilia, stalls and misereres.

Naturally the building has not escaped the attentions of the restorer, and certain minor alterations and additions have been made; but the hospital yet preserves much of its original charm and interest. The exterior, as will be seen from the accompanying illustrations, is somewhat obscured by a luxuriant growth of creeper.

COWANE'S HOSPITAL, STIRLING.

Cowane's Hospital was founded in 1633 at the bequest of John Cowane, dean of guild, for the accommodation of twelve decayed members of the guildry. It is a similar foundation to Heriot's Hospital, though somewhat less ambitious in character. The building is a good example of seventeenth-century design, and, though it shows certain characteristics of the Renaissance, it still preserves the spirit of the Scottish traditional style. The plan is of E formation—a common type in Scottish mansions of the early seventeenth century. There is the main building with its two projecting wings, the middle arm of the E marking the position of the tower, in which is the entrance doorway. In a niche in the upper part of the tower there is a statue of the founder of the hospital, and on the door is a tablet recording the origin and purpose of the building as follows: "This hospital was erected and largely provided by John Cowane, Dean of Gild, for the Intertainment of Decayed Gild Breither. John Cowane, 1639. I was hungrie, and ye gave me meate: I was thirstie, and ye gave me drinke: I was a stranger, and ye tooke me in: naked, and ye clothed me: I was sicke, and ye visited me.—Matt. xxv. 35." The hospital no longer serves its original purpose, having been converted into a guildhall



ST. MARY'S HOSPITAL, CHICHESTER.

for meetings of the guildry. Yearly allowances are now made, not merely to "twelve decayed breither," but to more than one hundred members of the guildry, who reside with their friends.

CORRESPONDENCE.

We have received the following interesting letter from Sir William Portal:—

"I have read with great interest your article on 'Homes of Rest' in *THE ARCHITECTURAL REVIEW*, and especially that portion which deals with St. Cross, of which I am one of the trustees, as my father was before me.

"The sketch plan shows the Master's house and garden as being within the quadrangle. *This* portion of the buildings was very properly *restored* to the uses of the Brethren of the Noble Poverty some years ago, when Sir Arthur Blomfield erected a new Master's House outside the hospital. Sir Arthur was at that time architect to St. Cross. He was succeeded in that appointment by Sir Thomas Jackson, who completed the restoration of the rooms within the quadrangle for the use of the 'Noble' Brethren.

"The ambulatory (of which a photo-print is given) shows the upper portion, originally the infirmary of the hospital, plastered, as for very many years past. You will, I am sure, be pleased to know that this plaster has been removed, under

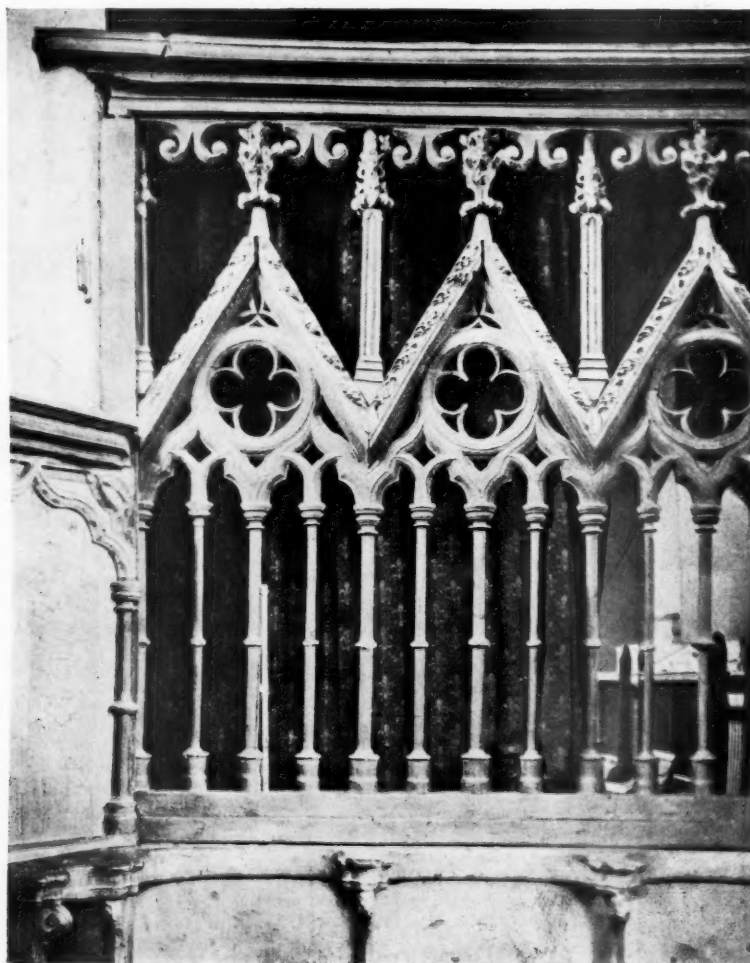


Photo: P. M. Johnston, F.R.I.B.A.

DETAIL OF SCREEN IN CHAPEL, ST. MARY'S HOSPITAL,
CHICHESTER.

"I hope you will allow me to point out one or two slight 'inadvertencies' in your account of this ancient hospital.

"On page 122 of the June number you speak of the 'Almshouse of Noble Poverty' as having been 'pulled down in 1789.' The building which was pulled down was that which completed the quadrangle and which joined the south-west corner of the church to the southern end of the existing brethren's quarters. This building contained only four sets of rooms, similar in every way to those now occupied by the Poor Brethren. I do not think that these four sets of rooms were occupied by the Brethren of the Noble Poverty.

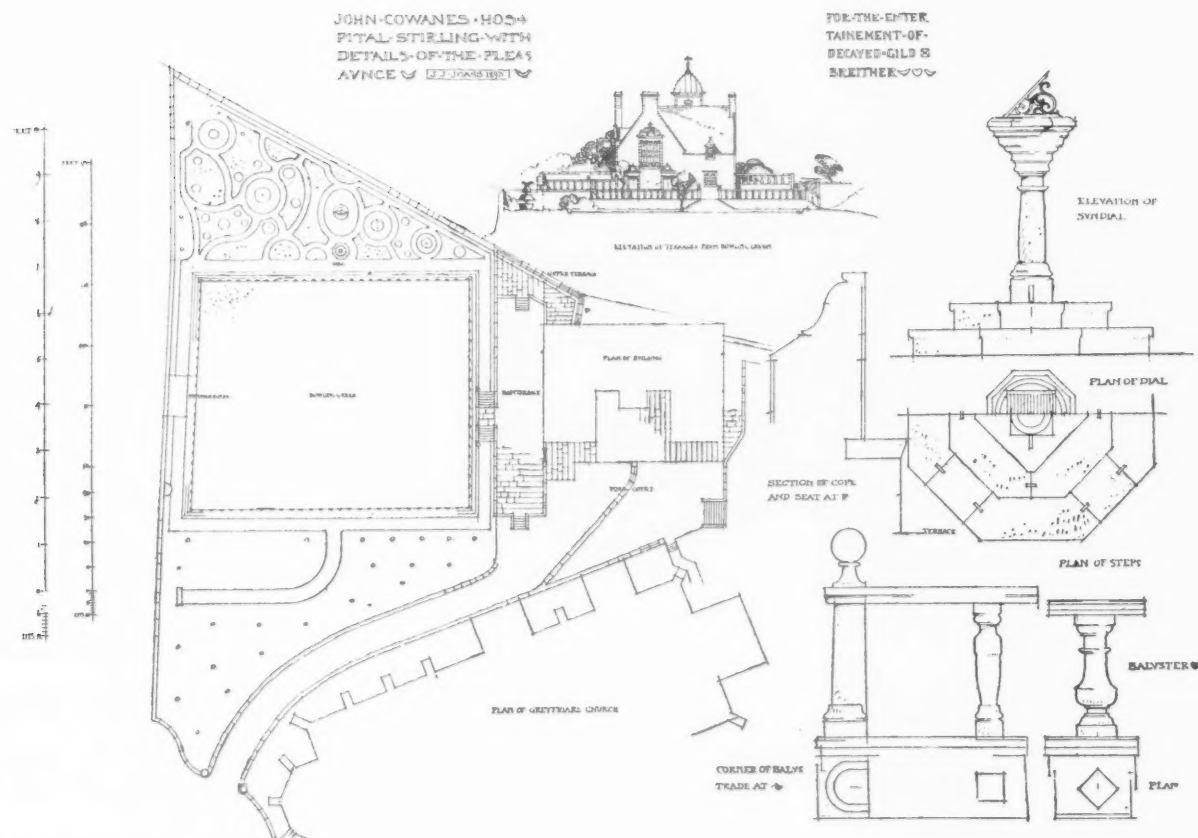
the direction of Sir Thomas Jackson, and the timber framing beneath now shows with excellent effect.

"The two eastern chapels of the church, on the north and south sides of the choir, have been restored for the purpose of worship; that on the north side is not yet quite completed.

"Yours very truly,

"WILLIAM W. PORTAL.

"The tombstone of the 'Hampshire Grenadier' is not at St. Cross, but in the Cathedral Close, within the City of Winchester."





EASTBURY MANOR HOUSE, BARKING.

THE monograph on Eastbury Manor House, Barking, just issued by the London Survey Committee, comes at an opportune moment; for it supports and reinforces the very strong appeal that is now being made for funds with which to purchase and preserve this fine old mansion for the nation. The Committee, we think, are right in continuing to issue their publications during the War. If justification is required (and we do not think it is, for no one has impugned the Committee's policy) it is amply provided in the preface to the monograph, by Mr. Philip Norman, who writes as follows: "Even when we are condemning an enemy's ruthless vandalism in France and Belgium, the ancient buildings of our Capital and of Greater London enjoy no immunity from danger; and to be consistent we must not cease to combat the forces of destruction at home, although they may proceed from mere thoughtlessness and ignorance rather than from a considered policy of evil. The last year or so has seen the quiet row of early eighteenth-century houses in Old Queen Street, Westminster, swept away, while Queen Anne's Gate itself has been threatened. Bolingbroke House, Battersea, is to be given over to the house-breakers. Even our sacred buildings are not safe: a direct attack on the mediæval church of St. Olave, Hart Street—linked so closely with the name of Pepys—was happily averted, only just in time. These considerations, and the news of the sale of Eastbury Manor House—long neglected, but so greatly prized by all who know its value—determined the Committee to press on with its work, and the choice of the subject for the present volume was immediately made."

It is very gratifying to learn that the new owner of Eastbury is quite in sympathy with the scheme which has been formulated for the repair of the building and its preservation in trust for the nation. The very moderate sum of £3,000 is all that will be required to purchase and fit the building for some

worthy public purpose. The Society for the Protection of Ancient Buildings has undertaken the task of raising the money; and, if they are successful in their appeal for funds, the house and grounds will in due course be conveyed to the National Trust for Places of Historic Interest or Natural Beauty. It must not be assumed that, because there is now a reasonable probability of Eastbury being saved, there is consequently no further need of thought or effort. Help is urgently wanted. If the sum of money required is not provided there can be no certain guarantee of Eastbury's future safety. All who can assist with contributions should communicate with the Society for the Protection of Ancient Buildings, who by a ready and generous response will be greatly encouraged to press on with their good work. It is not often, as Mr. Philip Norman reminds us in his prefatory remarks, "that an opportunity occurs of preserving for all time so complete and striking an example of a Tudor manor house."

The monograph under notice is a model of its kind—well written, well illustrated, and well produced. Mr. Philip Norman contributes, in addition to the preface, some very interesting historical notes, and Mr. Walter H. Godfrey writes a scholarly architectural analysis of the building. The illustrations include a number of excellent photographic and other views, and a new and complete set of measured drawings by Mr. Hubert V. C. Curtis. With the courteous permission of the London Survey Committee we reproduce a selection of the illustrations herewith.

The date at which Eastbury Manor House was erected is not definitely known. Tradition has it that the date 1572 was cut in the brickwork of some part of the hall, but all trace of this inscription has long since disappeared. Mr. Godfrey offers some illuminating comments upon the subject. "Apart from this date," he writes, "which, if confirmed, would not

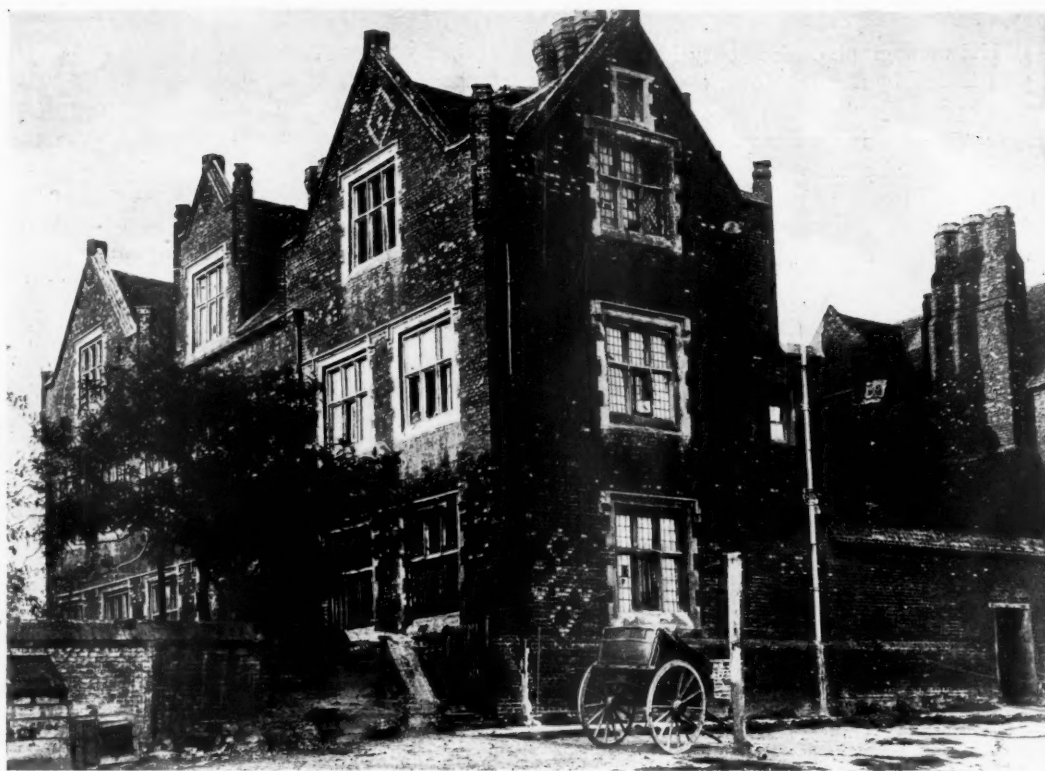


VIEW FROM SOUTH-WEST.

From the London Survey Committee's Monograph.

necessarily be the date of the house, the building itself gives very little evidence of belonging to the Elizabethan period. It is true that the symmetrical disposition of the plan in the form of the letter **H** and the regular grouping of the gables show the influence of the Renaissance, and give a character in keeping with the domestic architecture of Elizabeth's reign. On the other hand, there is a striking absence of Renaissance details. The finials to the gables, the moulded chimney-stacks, the traceried pediment over the porch, and the stone chimney-pieces, all show late Gothic or Tudor forms. The two circular newel stairs suggest a date earlier than the introduction of the square Elizabethan staircases; and the arrangement of the hall is, of course, not inconsistent with its late mediæval appearance. In the absence of any documentary evidence it is perhaps enough to say that the house may possibly have been built before the dissolution of Barking Abbey, and that, if it should prove to have been the work of an owner after the Reformation, it shows an unusual conservatism and devotion to traditional features."

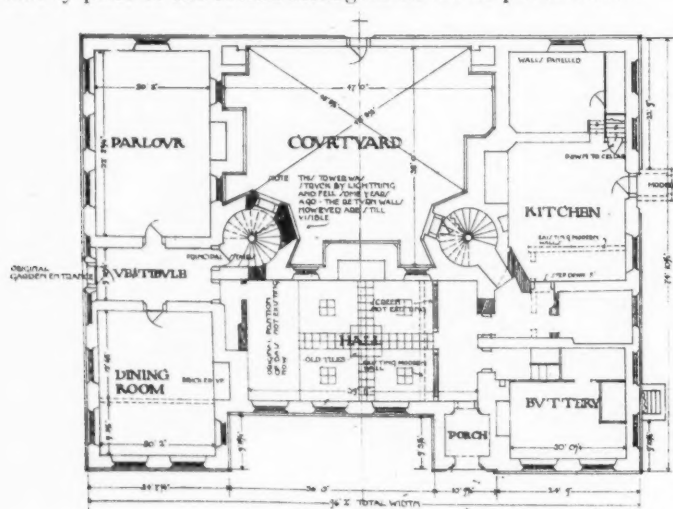
The name of Eastbury, or Estbury, is found in records of a much earlier period than that to which the existing building apparently belongs. Sir William Denham is known to have held the property in 1545. After changing hands several times, it came ultimately into the possession of Clement Sisley, who, it is assumed, built the splendid mansion whose mutilated fabric we see to-day. It was about 1734 that the glory of the house began to decline; and for nearly two centuries its very existence has been in jeopardy. Never, however, had the building been more imminently in danger of demolition than it was immediately prior to the recent arrangement for its preservation.



WEST FRONT AND SOUTH-WEST GABLE.

From the London Survey Committee's Monograph.

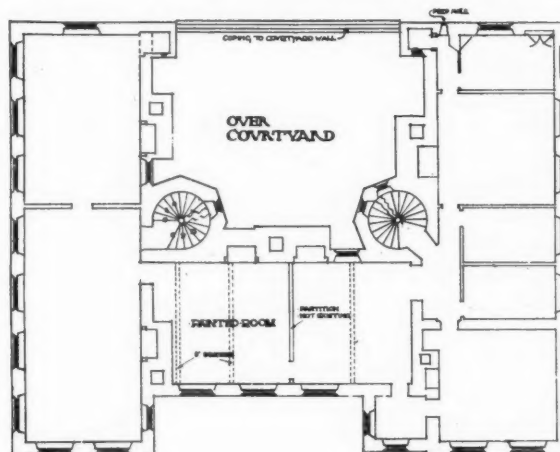
The story of its progressive humiliation and decay is sad to read. W. H. Black, writing of Eastbury in 1834, says: "For almost a hundred years it hath been occupied by lessees, and thereby degraded into a farmhouse." Under later tenants "the house was neglected so much that ever since its ruin has been hastening." Black's account gives us some idea of the ruinous condition into which the house had then fallen. "At the time of the riots in 1780," he says, "the figures that stood in the garden wall were taken down . . . and thrown into the pond." Also "four of the chimneypieces were lately bought by the Rev. Thomas Fanshawe, who preserves them in the vicarage house at Parsloes in Dagenham parish. Moreover the fine oak floors have been taken up to repair the barns, timbers have been torn away for like purposes, and even one of the towers has been pulled down for its materials. Besides the kitchen, two rooms only are occupied by as many workmen



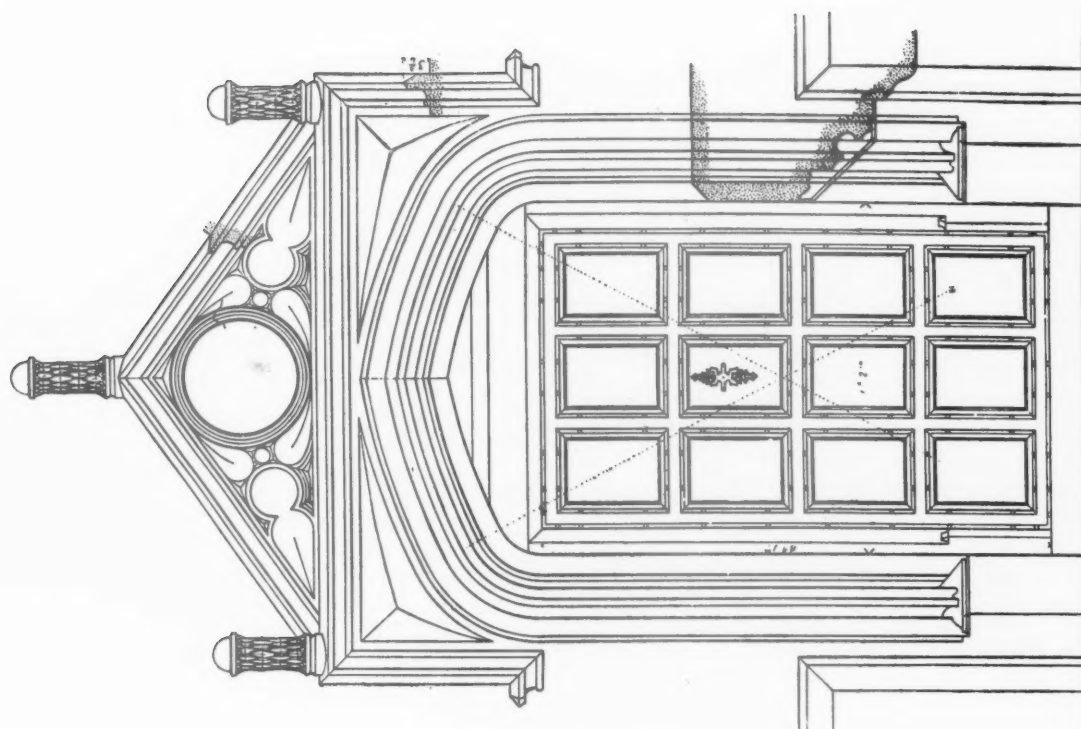
GROUND PLAN

SCALE OF FEET

From the London Survey Committee's Monograph.



FIRST FLOOR PLAN



Drawn by T. H. Clarke.

THE ENTRANCE PORCH, EASTBURY MANOR HOUSE, BARKING.
From the London Survey Committee's Monograph.



ROOFS AND CHIMNEY-SHAFTS.

From the London Survey Committee's Monograph.

and their wives. . . .” Mr. Norman records that James Thorne, writing of the house in 1876, says it “had become almost a ruin, but has been restored by the present owner.” It is in a sadly dilapidated condition that we find it to-day, its formerly magnificent apartments serving as stables for horses and a roosting-place for poultry. It is well to remember, however, that though the building has been desecrated and despoiled of nearly all its fine internal equipment, there are few important changes in its external appearance beyond those that are to be solely attributed to the passage of time. Here we find none of those structural alterations and additions that cheapen and disfigure so many of the old buildings in our national inheritance. Hence, we look to-day upon a structure whose general form is essentially the same as it was in the time of the Tudors.

The following interesting notes are extracted from Mr. Godfrey's admirable description: The main block of the house lies east and west, and comprises the hall and rooms above, the two wings projecting slightly forwards to the north, and with greater depth to the south, where an enclosed courtyard is formed by the building on three sides and a high wall on the fourth. There are three stories, with a cellar under the west wing. On the north side a square three-storied porch adjoins the west wing, and two lofty staircase turrets, roughly octagonal without and circular within, are attached to the hall in the angles of the courtyard. There are three fine brick chimney-stacks in the courtyard, and others rise from the roofs, having well-designed moulded set-offs and grouped octagonal shafts with moulded caps and bases. The walls are built of red brick in English bond, and are of fine material and workmanship. Moulded bricks are used in the plinth, the jambs, mullions, transoms, and labels of the windows, the gables, the entrance porch, and the corbels and shafts of the chimney-stacks. A diagonal arrangement of bricks with dark headers is to be seen externally, and this, together with the size of the bricks (10 in. by 4½ in. by 2½ in.), agrees with the brickwork to be found in Essex in the early

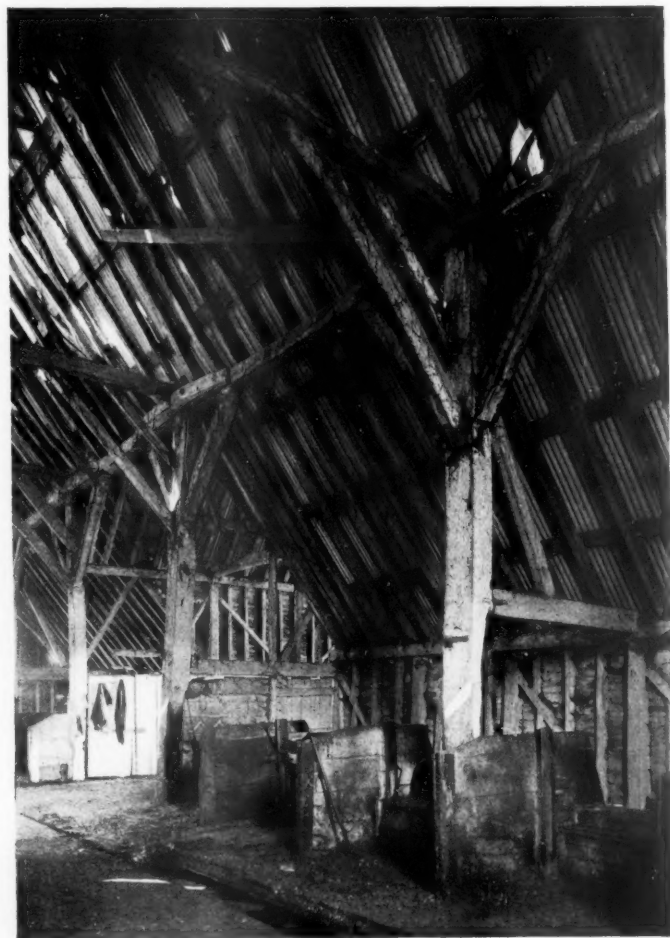
part of the sixteenth century. Another local feature is the cement covering to the brick windows, worked to represent quoins on either side (and to the stair-turrets), which conforms with a practice now recognized as having been widely in vogue in this county. The roofs are tiled. The majority of the windows on all floors are of six lights, three above and three below the transom, which is of brick, hollow-chamfered on both sides, as are also the jambs and mullions.

The courtyard to the south presents the most picturesque aspect of all the views of the house, the gables, lofty chimney-stacks, and the remaining staircase turret being grouped together to form a skyline of quiet, unusual beauty.

Of the outbuildings, two original barns are left, to the south-west of the main building. The larger (that shown in the accompanying illustration) stands some distance from the house and measures 95 ft. by 40 ft. It is divided into three aisles by massive oak uprights, and is five bays long, with a half-bay at each end and a porch to the east. Originally thatched, it is now roofed with corrugated iron, but most of the original timbers remain.

Eastbury Manor House is a priceless relic of Tudor times, of great historical interest and educational value. No effort should be spared to ensure its safe preservation. Judicious renovation will restore to the building much of its lost nobility, render it capable of further useful service, and preserve it for the material benefit and intellectual enlightenment of future generations.

“The Eleventh Monograph of the London Survey Committee, on Eastbury Manor House, Barking.” 1917. Published in England by the London Survey Committee, 27 Abingdon Street, Westminster, S.W.



INTERIOR OF LARGER BARN.

From the London Survey Committee's Monograph.

THE PRECINCT OF BLACKFRIARS.

LONDON, like many another city, British or foreign, abounds in verbal memorials of the Friars. Not only streets, but districts, bear the names of some of their orders. Blackfriars, Whitefriars, Austin Friars, Crutched Friars, the Minories, Carmelite, Charterhouse, and several less familiar names, bear witness to the impressiveness of the Orders—some aristocratic and static, others mendicant and peripatetic—that in the thirteenth century swarmed over England, some cultivating a “cloistered virtue,” others preaching with missionary zeal and self-sacrifice. In 1216 the Mendicant Order of Dominicans, or Black Friars, had been founded by Dominic de Guzman, and four years later they had settled at Oxford.

It was a period of intense religious and scholastic activity. In the thirteenth century the rebuilding of the Abbey at Westminster was accomplished, its commencement synchronizing with the arrival of the Dominicans at Oxford. Salisbury Cathedral was begun in the same year. Burgos Cathedral was begun the year after—in 1221, the year in which Dominic died in the chief convent of his Order at Bologna. Next year the University of Padua was founded, and in 1223 the Mendicant Order of Franciscans, or Grey Friars, was established. In 1226 the Order of Carmelites, or White Friars, was received into the Western Church, but did not become a Mendicant Order until 1245. They came from Mount Carmel, the abode of the prophets Elijah and Elisha. If we are to believe all we are told, Elisha was the founder of the Order, while the wife of his disciple Obadiah was its first abbess. Pythagoras was a Carmelite of sorts. It was at Berlin that this history was first published; and it aimed even higher than at the major prophets, but as the more stupendous claim of membership is not less indecorous than incredible, we refrain from repeating it. As late as 1725 the Carmelites put up in St. Peter's at Rome a statue of Elias as that of their founder.

A few more dates will serve to mark the prodigious moral and intellectual vigour of the period. In 1226 the noble and heroic Louis IX became king of France, Francis of Assisi died, and the Cathedral of Toledo was begun. Next year saw the commencement of the south transept of York Cathedral, and the publication of the “Nibelungenlied.” In 1228 the University of Salamanca was founded, and the Church of the Holy Franciscan at Assisi arose as the first example of Pointed architecture in Italy. Toulouse University was founded in the following year, and the year after that saw Alexander of Hales, the “Irrefragable Doctor,” at Oxford. Further salient marks of a teeming century were the building of the choirs of Worcester and Rochester Cathedrals, and the nave of Lincoln (c. 1233); discovery of coal at Newcastle (1233); Cimabue of Florence flourished (1240–1303); Sainte Chapelle, Paris, begun (1245); rebuilding of Cologne Minster (1248); north transept of York Cathedral begun (1250); the Alhambra at Granada founded (1253); Nicholas of Pisa, the sculptor whose fine pulpits at Pisa and Siena gave the first grand impulse to modern art, died in 1276; Balliol College (1263) and Merton College (1264, the year of the battle of Lewes) were founded; the first regular Parliament in England was held (1265); St. Edmund's Hall, Oxford, was founded (1269); the last Crusade was made (1270); Arnolfo of Florence, a pupil of Nicholas of Pisa, and called the Father of Modern Architecture, designer of the Palazzo Vecchio in the Franciscan church of St. Cross (1294), lived between 1232 and 1300; his duomo of Florence was begun in 1298. In 1274 the number of the Mendicant Orders was restricted to four—Dominicans, Franciscans, Carmelites, and Augustines; the

cathedral of Strasburg was built between 1277 and 1449; the church of St. Maria Novena, at Florence, was commenced in 1279. Carnarvon Castle was built in 1282. Robert of Gloucester was rhyming his chronicle (1282); the first English Prince of Wales was born in 1284. Peterhouse College, Cambridge, was founded in 1284.

Truly that was a great century which produced so many noble buildings, established so many seats of learning, bred so many notable men, set up so many landmarks of history. To the cathedrals already mentioned Barcelona is to be added; to the universities, those of Lisbon, Montpellier, Lyons, and Lerida; to the great men, Roger Bacon, Peter Langtoft, Grosteste, Duns Scotus, Sir William Wallace. Dante, Petrarch, Boccaccio, Chaucer, Wiclif, cannot be claimed for it according to the calendar; but they breathed its air, imbibed its spirit, carried on its traditions. So prolific an age must needs give birth to a new mode in architecture—that Transitional style which, while discarding the crudities of Early English, retains much of its virility, and is free from Decorated fopperies.

Of all these brave doings the coming of the Friars was a portent and an accessory—not a coincidence; and, in their exhortations to piety and purity, in their example of plain living and high thinking, in their encouragement of sound scholarship and their pursuit of science, in their exaltation of poverty as a reaction against vulgar profusion, they were clearly the advance guard of the Renaissance. England owes them much, and the debt was not cancelled when their successors in the garb, but not in the spirit, brought the Mendicant Friars into such contumely that the persistence of so many place-name memorials to them is rather surprising. Of these, Blackfriars, in London, is the most familiar; a bridge across the Thames, a Surrey-side thoroughfare leading to it, and two ugly railway stations, all contributing to keep the name constantly before a public of whom ninety-nine hundredths neither know nor care that it has any historical significance.

Partly with the object of reducing the depth and volume of such ignorance, the Gilbert White Fellowship has been formed. It is “to continue the work of Gilbert White in the study of Natural History and Antiquities,” and for their first pilgrimage its members assembled at the office of “The Times,” in Playhouse Yard, E.C.—“Nearest railway stations, Blackfriars (District Railway); Post Office (Central London [Tube] Railway)”! It is rather a strained situation, perilously approaching comicality. For most of us, Selborne (“in the extreme eastern corner of the county of Hampshire . . . about fifty miles south-west of London, in Latitude fifty-one”) is the antithesis of London; and there is something almost pathetically incongruous in this association of dear old Gilbert with so ultra-modern and so anti-rural an institution as a Tube station. Nevertheless, the Fellowship will not have taken his name in vain if no more is done by it than to work in his spirit, and to cultivate his habits of minute and patient observation, no matter what subject may happen to engage their attention. There is an ample field, even in London, for this kind of intensive culture. White himself knew it; for he sometimes came to London in the interest of antiquarian research.

It was certainly rather odd to choose Blackfriars as the first venue for a rural ramble; for, as somebody has said of Bond Street, it is hard to believe that once grass grew there and beetles ran about it. To most persons, as the writer of an interesting



REMAINS OF THE BLACKFRIARS UNDERCROFT EXHUMED
IN IRELAND YARD IN 1900.

From a Photograph by Dr. William Martin.

note on the itinerary has said, Blackfriars "is reminiscent of nothing but dingy buildings and screeching trains." His account, brief though it necessarily is, of this delectable precinct, shows it prolific in historical interest. He mentions that the Black Friars founded by Dominic settled, on first coming to London, in the parish of St. Andrew, Holborn. In 1276 they were granted (the record is Stow's) "two lanes or wayes next the street of Baynard's Castle and the Tower of Mountfichet to be destroyed. On the which place the sayde Robert [Archbishop of Canterbury] builded the late new church, with the rest of the stones that were left of the sayde Tower. And thus the blacke Fryers left their church and house by Oldborne, and departed to their new. . . . Now here is to be noted, that the wall of London at that time went straight south of Ludgate, downe to the River of Thames; but for building of the Black Fryers Church, the said wall in that place was by commaundement taken downe, and a new wall made, straight west from Ludgate to Fleetbridge, and then by the water of Fleete to the River of Thames, etc."

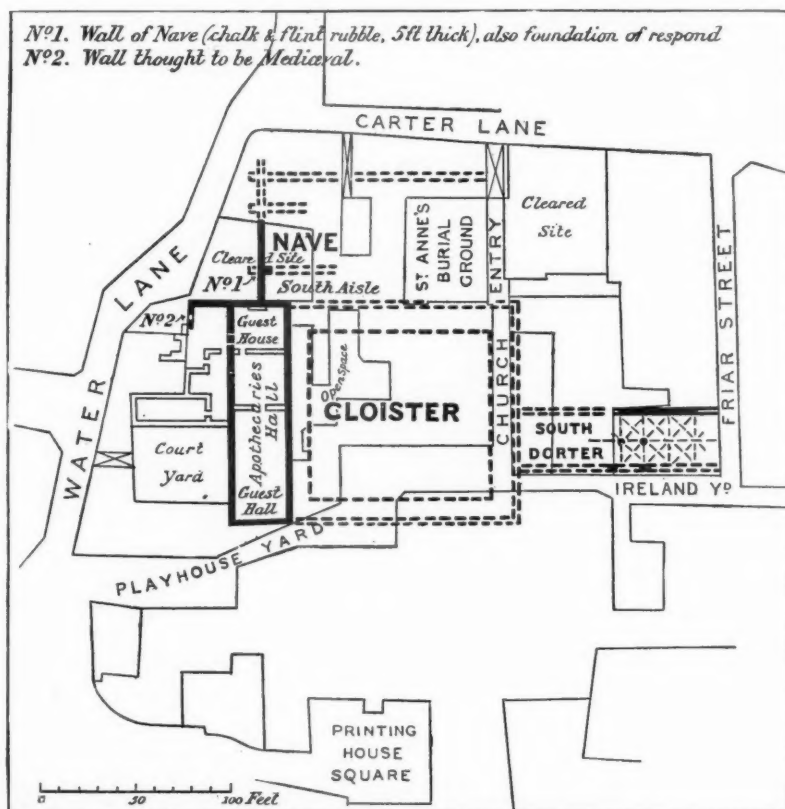
Henry VIII and the Emperor Charles V were in 1522 entertained by the Dominicans at the Palace of Bridewell (where, by the way, inside the hall, you shall see some elegant iron gates that none but Tijou could have designed), and on that occasion the river was bridged for the mighty Emperor's convenience. In Act II, scene 4, of "King Henry VIII," Katharine, Queen of England, came into court at "A Hall in Blackfriars" because the king was tired of her; and Cardinal Wolsey's fate was sealed in the same hall in the same year. In 1524 and in the following year parliaments were held in Blackfriars. In 1538 the Friars were deprived and despoiled of everything but the right of sanctuary, which was exercised well into the eighteenth century, when the City Fathers assumed full authority over the precinct of Blackfriars.

In 1550 Sir Thomas Carwarden, the King's Master of the Revels, was granted the Friars' church, cloister, chapter-house, and part of the guest-house, besides the churchyard and other yards and closes. Thus early was the precinct associated with some sort of mumm- ing. In 1576 dramatic rehearsals took place in these buildings, and twenty years later Burbage,

Shakespeare's fellow actor, acquired a hall in the old priory, where a private theatre had been fitted up. In 1613 a vacant site was assigned to the brothers Burbage, who built on it the Blackfriars Theatre, probably on the site on which Apothecaries' Hall now stands. Playhouse Yard, near the home of "The Times" newspaper, apparently marks the site of the Frater, which stretched across this yard. It should be noted that Printing House Square, where "The Times" office stands, gets its name from what was, in Stuart times, the King's Printing House.

In the Fellowship pamphlet it is recalled that the plan of the Friars' house "has been recovered by an ingenious piecing together of scattered items of information." Thus the church, begun in 1279, with its nave, aisles, and quire, 200 ft. in total length, lay to the north, the great cloister adjoining it on the south. To the west lay the guest-house and guest-hall, now exactly covered by the Hall of the Apothecaries. The infirmary with its cloisters was situated to the south-east, where Cloister Court now stands. Other buildings, of which there were many, were conveniently disposed, the whole covering about five acres and approximating to the present parish of St. Ann.

Fragments of the buildings have been occasionally uncovered. In 1855, when the foundations for "The Times" office were dug, a plinth and foundation of one of the buttresses of a big building were unearthed, and a portion of the church was revealed in 1915. Dr. William Martin, F.S.A., whose initials are appended to the interesting "Note by the Way" which constitutes the bulk of the Fellowship pamphlet, contributes also a photograph of remains of the Undercroft exhumed in Ireland Yard in 1900. The remains shown faced the entrance to Cloister Court. Dr. Martin states that excavations during the last two or three years have utterly removed all trace of the quire of the great church of the Friary to the east of Church Entry, without, he fears, any record being made of remains



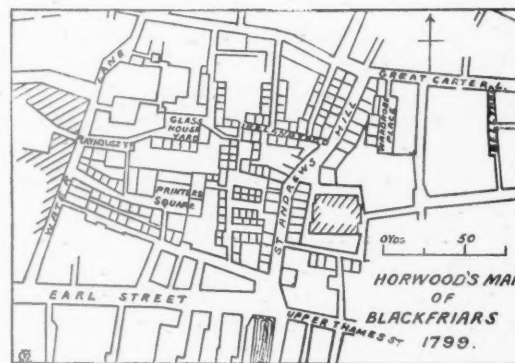
RECONSTRUCTED PLAN OF THE FRIARS' HOUSE.

Reproduced in the Fellowship Pamphlet by permission of Dr. Philip Norman.

encountered. "A piece of rubble walling in Ireland Yard, at the edge of the graveyard of St. Ann's, now alone remains as a visible reminder of what has been in this vicinity." This is a tough piece of rubble, or it would not have endured so long its somewhat unnecessary exposure to the weather. More care should be taken of so precious a fragment, which is visibly crumbling. At very slight cost, a small pent could be set up to prevent the direct attack of rain on the broken top; or grouting with Sir Francis Fox's machine would save for many future generations this most interesting relic—all that remains visible of the old Friary. An inscription stating what it is might help to protect it from destructive agencies of another sort, or, at all events, would in thousands of cases change apathy to interest, and would stand, in an appropriately fragmentary way, for the advancement of learning. Also more might be done to make the churchyard less forlorn and unattractive. There are in it, doubtless, many interesting tombstones and inscriptions, but, at our last visit, a distant view through a locked rusty iron gate and dejected-looking iron railings was all that was possible, and, in these circumstances, space, where space is very precious, seems rather wasted. It is astonishing, and indeed almost incredible, that excavations should have been made in the City of London within recent years with no more regard for the remains which seem to abound beneath the soil than Peter Bell had for a primrose. More underground relics must have been destroyed carelessly and ignorantly at Blackfriars than in any other part of London; for here tunnel above tunnel, three or four deep, for several subterranean railways, has been excavated. It was the construction of the London, Chatham, and Dover Railway, and of the Metropolitan Railway, in the eighteen-sixties, that finally obliterated old-time Blackfriars, and gave it the character and complexion it now wears.

This quarter is redolent of Shakespeare, whose estate here, it is conjectured by Mr. Halliwell-Phillipps, "was the only London property that Shakespeare is known for certain to have ever owned. It consisted of a dwelling-house, the first story of which was erected partly over a gateway; and, either at the side or back, included in the premises, was a diminutive enclosed plot of land. The house was situated on St. Andrew's Hill, formerly otherwise termed Puddle Hill, or Puddle Dock Hill, and it was either partly on or very near the locality now, and for more than two centuries, known as Ireland Yard." It was completely destroyed in the Great Fire of 1666.

At that time Blackfriars was an aristocratic quarter. Living there, Shakespeare would be not only near the theatre and within easy reach, by ferry, of his other theatre, the Globe, on Bankside, but would be among the nobility and gentry. His patron the Earl of Pembroke lived at Baynard's Castle; the Earl of Huntingdon had his town house between Dowgate and Paul's Wharf; the Stanleys and Berkeleys had residences near, and the King's Wardrobe, almost adjoining the church of St. Andrew, was quite near Shakespeare's house. In 1600, Queen Elizabeth dined and supped at Blackfriars on the occasion of Lord Herbert's wedding. Mr. Fairman Ordish, in his "Shakespeare's London," sees in "Twelfth Night," which was first performed at the Blackfriars Theatre, several local references—to the Puritans who dealt in feathers or made gloves in the district, to the church of St. Ann, to the bells of St. Benet Hythe, and to his own residence. Mr. Ordish conjectures ingeniously that Shakespeare, playing the Clown, put in as a gag (retained in the printed play) this punning reference to his house: "*Viola*: Art thou a churchman? *Clown*: No small matter, sir: I do live by the



church; for I do live at my house, and my house doth stand by the church." Shakespeare's residence near the church of St. Ann no doubt suggested the quip, whether or not it was spoken by the dramatist himself.

St. Ann's, which stood in Carter Lane, was destroyed in the Great Fire, and never rebuilt; and the theatre was destroyed during the Commonwealth.

About modern Blackfriars there is but little that need be said. Of the older buildings that still stand there, Apothecaries' Hall, which was built in 1670, occupies, as we have seen, the most interesting spot in the district, since it marks the home of the Friars, and of the Burbage-Shakespeare theatre, and, with its enclosed yard, it has a quaint eighteenth-century character that is utterly at odds with the other buildings in the district, except the Wren churches—St. Nicholas Cole Abbey (reputably the first that he built after the Great Fire); St. Andrew-by-the-Wardrobe, which is overrun by a creeping plant that, while it is a relief from the general grime, carries the disadvantage of screening Wren's brickwork, which he always made interesting; and St. Benet's, in which the brickwork is fortunately left unobscured. Then there is the Heralds' College, or College of Arms, where are to be noted, on the south side of the quadrangle, two escutcheons, one bearing, as a desperate wag of a guidebook-maker has it, "the arms (and legs) of the Isle of Man"—a symbol, by the way, that seems related to the form of the prehistoric and mysterious Swastika—and the other the eagle's claw of the House of Stanley, marking the site of old Derby House, which the Heralds occupied before the Great Fire. Quite the most interesting of the buildings that make up Queen Victoria Street, and are dated by that name, is the solid and gloomy home of the British and Foreign Bible Society, of which the foundation-stone—it must have been a very heavy one—was laid by the Prince of Wales on 11 June 1866. It wears the general air of having been built to withstand a siege. No other building in the district is worth more than a passing glance—not even the "imposing block" built for the Money Order and Telephone Departments of the General Post Office. There are, however, a few respectable warehouses in Upper Thames Street, as well as many that cannot by any stretch of charity be thus described. Nothing whatever remains of the buildings that Chaucer (who was born hereabouts) and Shakespeare beheld with "poet's eye in fine frenzy rolling"; and they no longer haunt the spot. Their wraiths were finally frightened off on 6 October 1864, when the first railway train screeched at them as it came across Blackfriars Bridge.

R. D.



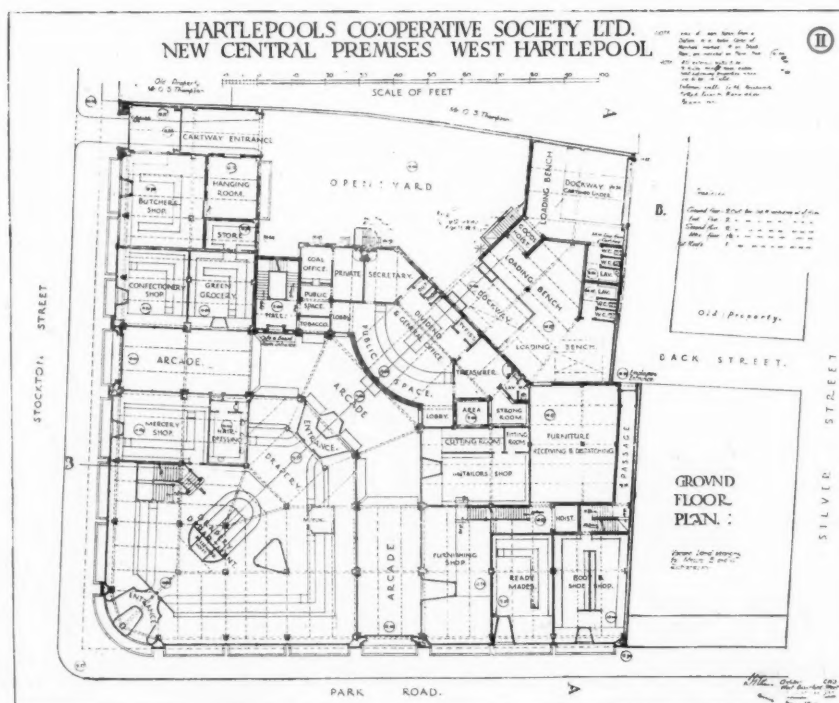
Photo - Thomas Lewis

NEW CENTRAL PREMISES OF HARTLEPOONS CO-OPERATIVE SOCIETY, LTD., WEST HARTLEPOOL.

L. G. Ekins, Licentiate R.I.B.A., Architect.

NEW PREMISES FOR THE HARTLEPOONS CO-OPERATIVE SOCIETY, LTD., WEST HARTLEPOOL.

THESE premises occupy a commanding site at the junction of Stockton Street and Park Road, West Hartlepool. They form the central stores of the local Co-Operative Society. Showing a marked advance on the usual type of co-operative premises, they make a creditable addition to the commercial architecture of the town. The principles of good design have had to be somewhat sacrificed in order to meet the demand for large and continuous show windows; but the entrances to the arcades in the centre of each façade have provided an opportunity for putting in some fairly heavy piers which help to give a sense of support to the upper part of the building generally. The premises provide for a considerable number of sales departments on the ground floor; and, in addition to these, there is a commodious café on the first floor, also board and committee rooms. Reinforced concrete has been employed for the constructional skeleton of the building, for the whole work up to the ground-floor level, and for a concealed water-tank (for Sprinkler supply) in the upper part of the tower.



The premises, including shop fittings and board-room furniture, were designed by Mr. L. G. Ekins, Licentiate R.I.B.A., architect to the Co-operative Wholesale Society, Ltd., 99 Leaman Street, London, E.C.1. The main façades are faced with Portland stone, supplied by the Portland Stone Company, Ltd. The general contractors were T. Hilton & Sons, of Bishop Auckland.

The walls of the arcade, with door and window dressings, are of Burmantofts ivory marmo terra-cotta, supplied and fixed by the Leeds Fireclay Company, Ltd., Burmantofts Works, Leeds. Of a semi-matt glazed surface, with slight and softened variations in tint, this material forms a pleasing and durable finish, and lends itself peculiarly to the architect's treatment of this arcade. On account of its semi-reflective surface, the material softens the sharp shadows, and gives the mouldings and other projecting features their true value without excessive harshness. The marmo is of a highly sanitary nature, being non-absorbent and easily cleaned down.

Stone carving was executed by Martyn & Co., of Cheltenham.

The steel and glass dome light, approximately 9 ft. in diameter, is constructed of angle and tee sections, with Boyle's patent ventilator at the apex. The glazing is carried out with $\frac{1}{4}$ in. rough-cast glass, and lead dressings are included to the glazing bars. The steel and glass arcade roof is also constructed of angle and tee sections, and glazed with $\frac{1}{4}$ in. rough-cast wired glass, with lead dressings. The windows, supplied by the Crittall Manufacturing Co., Ltd., of Braintree, are "Universal" section casements, possessing the advantages of double weathering without the use of screwed-on or riveted-on pieces to form the weathering, all sections



THE BOARD-ROOM.

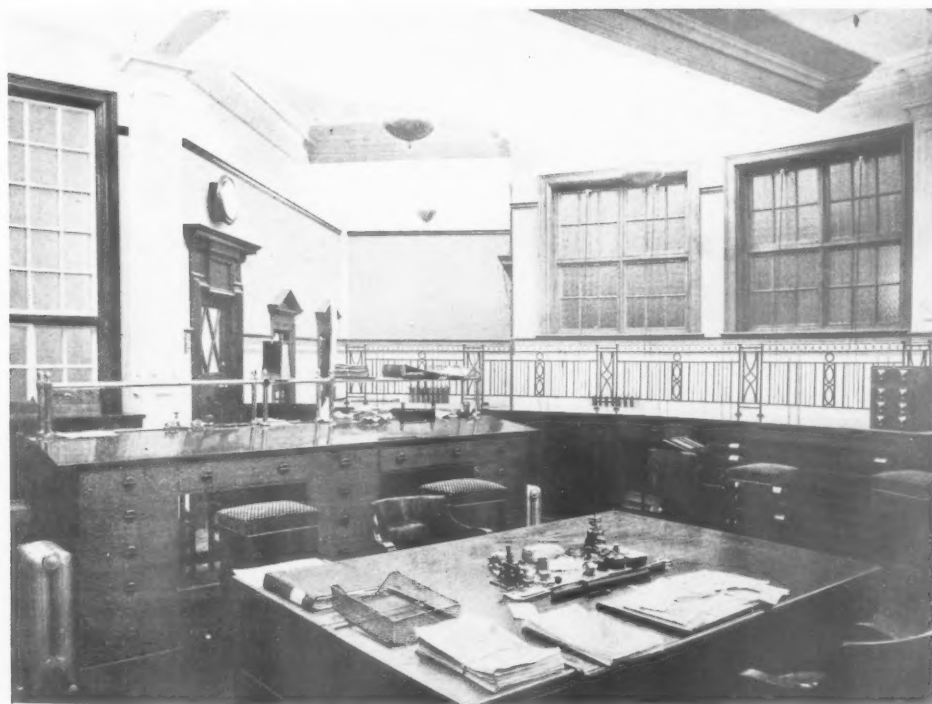
being solid rolled throughout. The corner joints are welded by the oxy-acetylene process. A further point of interest is that the casements in the upper floors are hung on vertical pivots at the top and bottom, which enables the cleaning of glass to be done from the inside of the building. The fittings supplied to the windows are of solid bronze.

The shop front was carried out by John Curtis & Son, Ltd., of Leeds. The head rails, transom, tracery, and sash bars are in mahogany, the bottom rail being of bronze. Moulded and carved pediments are carried over each of the doors. Two island show-cases are fitted in the main lobbies, one of these being hexagonal in plan and having a domical top, the other case having a bent plate-glass front and back.

Wall tiling was supplied by Art Pavements and Decorations, Ltd., of London, and terrazzo flooring by Emley & Sons, of Newcastle-upon-Tyne.

Wm. Wadsworth & Sons, Ltd., of Bolton, supplied two electric goods lifts and one electric passenger lift.

The heating installation, carried out by the Co-operative Wholesale Society, Ltd., of Newcastle-upon-Tyne, is an ordinary gravity two-pipe system with mains overhead in the basement, with rising mains on face of walls, and with connexions to the various radiators. The total transmission from the whole installation, including all piping and radiators, is 1,377,085 B.T.U. per hour. The boilers (two in number) are No. 4B type eight sections "Ideal," made by the National Radiator Co., Ltd., of Hull, and have a combined capacity of 1,468,800 B.T.U. per hour. The radiators were supplied by the same firm, and the boilers are valved in duplicate. Shop fittings were also carried out by the Co-operative Wholesale Society.



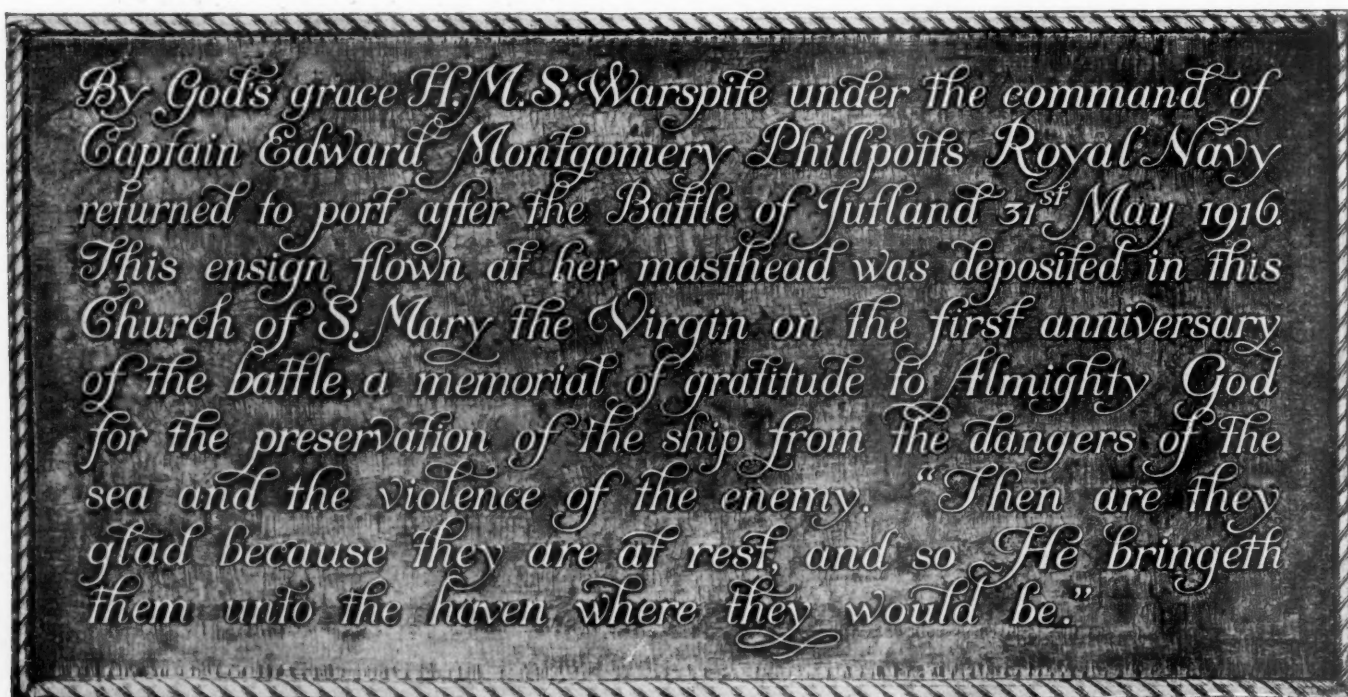
VIEW IN OFFICES.

The lighting equipment was carried out almost entirely on the British Thomson-Houston Company's "Eye-rest" system. The lighting points number 530, and the wiring work was entrusted to Mr. Edgar Phillips, of West Hartlepool. Much thought has been given to the illumination of the offices and of the large number of departments, in order that the most efficient and attractive results might be secured in each case. The two illustrations, reproduced on page 21 from untouched photographs taken by the light of the fittings installed, will convey some idea of the excellent results secured. The show-windows are lighted by standard Mazda lamps in conjunction with X-Ray Helmet-type reflectors. The result is a soft and uniform light that brings out every detail in the window display. There is, of course, no glare, the light sources being concealed. For the lighting of the haberdashery and other departments where a counter trade is conducted with articles of small size and various colours, "Eye-rest" brass bowl fittings are employed, each containing six standard 60-watt Mazda lamps. The mantle department has a floor space measuring 70 ft. by 50 ft., and is equipped with fourteen "Eye-rest" fittings with 24 in. brass bowls. All the show-cases are lighted independently by X-ray reflectors, countersunk in the top of case, each reflector containing one 60-watt standard lamp. By this means the articles of clothing exhibited are brought into prominence, all disagreeable shadow and glare being eliminated. In the offices the lighting is carried out with "Eye-rest" bowl fittings, each fitted with one 200-watt lamp. The board-room, measuring 25 ft. by 35 ft., is panelled in dark oak, which renders satisfactory lighting difficult. In this case excellent results have been secured by the use of "Eye-rest" fittings and Mazda lamps. Similar fittings, but of smaller size, are used in the café. The fitting-rooms are lighted by a pair of two-light flambeaux "Eye-rest" wall brackets, placed on opposite sides of room, each fitted with two standard 40-watt lamps. The average illumination obtained is no less than six foot-candles, a high value, but not excessive for the special work of fitting clothing.

A MEMORIAL TABLET.

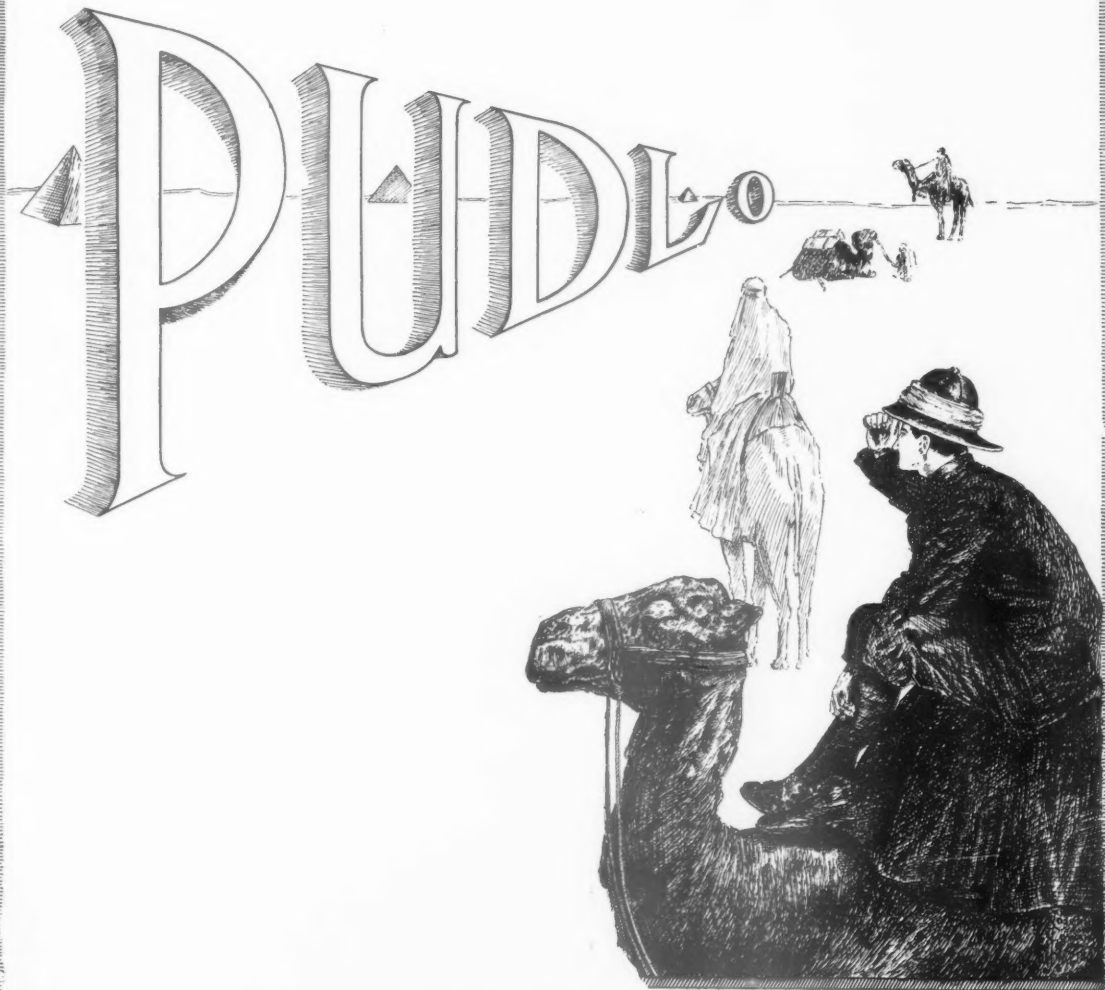
THE memorial tablet reproduced on this page was placed some little time ago in the Church of St. Mary the Virgin, Speldhurst, Kent. The purpose of the memorial is sufficiently explained in the inscription, and nothing further need be added except a word of praise for the general excellence of the graver's script, in which, however, the flourishes, although exceedingly graceful in themselves, show, we think, rather less reticence than the occasion seems to prescribe. On the whole, however, the memorial is by no means lacking in dignity; and its beauty is incontestable. The tablet was executed by Barkentin and Krall, of London.

Amidst the great diversity of forms that are given to War memorials, there will prevail, it may be safely conjectured, the simple tablet, of metal or stone, in which the inscription is the substantive feature—that is to say, is not subordinate to some more or less decorative scheme, but is, save perhaps for a border to the tablet, the only means of artistic expression. Thence arises a temptation, by all means to be fought down, to elaborate the lettering. Too often we see, especially in mid-Victorian tablets, lettering that is tortured into vulgar and pretentious shapes, more suggestive of a shopkeeper's sign than of hallowed precincts and pious purpose. Many of the more objectionable specimens would appear to have been procured through the local undertaker, whose mind runs to pomp and circumstance as a mitigation of grief, or as a distraction from it. Perhaps he is right; but the conclusion and its consequences are not favourable to art. Simplicity and decorum are here if anywhere essential, and a rigorous censorship over memorials should be exercised by some properly constituted authority. Plain Roman lettering, after the exquisite models in which the eighteenth century was so prolific, is, generally speaking, the safest form to adopt, although it must be admitted that endless repetitions of it tend to monotony, and to some sacrifice of individuality in the artist, to whom, when he is competent, a certain amount of freedom should be allowed. A sympathetic letterer may be trusted not to overstep the mark by introducing exuberant flourishes or other incongruous elements.



MEMORIAL TABLET IN SPELDHURST CHURCH, KENT.

AS DRY AS THE DESERT.



COTTAGES.

The various authorities are insistent that the houses of the "workers" shall be free from dampness.

For instance, the National Housing Council recommends that an impervious layer should be placed under all floors to save the health of the inhabitants. The recent "Memo. for the use of Local Authorities" recommends brickwork covered with cement as an economical form of construction, and also suggests the prevention of rising dampness from under the floor boards.

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NOTES OF THE MONTH.

Dryburgh Abbey for the Nation.

Dryburgh Abbey, recently given to the nation by Lord Glenconner, is situated in south-west Berwickshire on the River Tweed, about four miles from Melrose. Originally a remarkably fine example of the Early English and Transitional Norman manner, it is now a mere fragment of picturesque ruin. On many occasions during its long career it has suffered cruelly at the hands of the despoiler. Founded in 1150, probably by David I, it was almost completely burned down by Edward II, in 1332. Partly restored by Robert the Bruce, it suffered again, in 1385, under Richard II. Great damage was done in 1544 by Bowes and Latoun; but its ruin was finally completed by the Earl of Hertford's expedition in 1545. There is a touch of irony in the fact that, shortly afterwards, the Earl was appointed by patent "Protector and Governor of the King's Realms." He was beheaded on Tower Hill, however, in 1552. Apart from its interest as an historic ruin, Dryburgh Abbey is notable by reason of its containing the tomb of Sir Walter Scott, who was buried here on 26 September 1832. The ancient walls also shelter the remains of Lockhart, his biographer. There is something singularly appropriate about the last resting-place of the poet who, in his works and in his life, did so much to revive the romance and glamour of mediæval times.

* * *

Concrete Ships.

In the course of an interesting communication on the above subject, Mr. J. H. Kerner-Greenwood, after referring to the recent paper on concrete ships at the Concrete Institute, says: "At present, concrete as we know it must be used, and the general opinion evolved during the discussion . . . was

against renderings and washes, and that the concrete itself should be made waterproof. . . . To prevent 'fouling,' which increases the resistance of the water, there were several suggestions for giving the concrete a smooth face. One speaker thought that the concrete face should be ground down after the removal of the forms. This would necessitate great care in grading and mixing the concrete, and the use of a cement waterproofer to eliminate voids and prevent the presence of orifices. . . . For some years terrazzo workers have used my product for obtaining a polish on cement surfaces, for they find it is the only method which will withstand the acid-laden air of large towns. Experiments are being made in several countries with Pudloed concrete, with the dual purpose of waterproofing and polishing the exterior hulls of concrete ships. So far, I am allowed to say that the lubricating action of the powder which is given to the aggregate when mixing the concrete surprisingly eliminates the voids, as previously proved by several experiments made at the Engineering School of Cork University a few years ago. I shall be glad to send any reader the Book of Tests, containing tension, compression, and percolation tests made by such world-famous experts as Faija and Kirkaldy. The latter tested Pudloed cement after one year and after two years, and proved that the cement was slightly strengthened thereby."

* * *

Trussed Concrete Steel Company's New Offices.

The War Cabinet Committee on Accommodation having requisitioned the offices of the Trussed Concrete Steel Co., Ltd., in Caxton House, Westminster, for the housing of one of the Government Departments, the company has taken new offices at 61 Truscon House, Cranley Gardens, S.W.7, to which address all communications should henceforth be directed.

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PROGRESSION



HE "Compleat" Contractor does not exist. The progressive contractor is aware that there is no finality about his craft. That is to say, he is a very different type from "the man who knows it all."

The latter, case-hardened or hidebound by such knowledge as he has, closes his mind to fresh conceptions.

The former keeps his mind receptive, sympathetic, responsive—is continuously enlarging his horizon, augmenting and improving his resources. He respects the wishes of his clients, and is able to interpret them in the light of comprehensive technical knowledge, of versatile practical experience, of wide outlook.

All these advantages he is ready to place at the service of the Architect and the Building Owner. He assists the Architect to develop ideas that the "know-it-all" contractor seems anxious to nip in the bud, because they perplex him and put him to a little extra trouble.

Many an excellent scheme or detail is ruined or thwarted through the inability of the contractor to understand it intelligently or cope with it competently.

A visit to the contractor's works will convince the Architect of the adequacy (or otherwise) of his facilities; and an interview with the contractor's staff will reveal whether or not its members are imbued with the spirit of progression, or whether they are indifferent to it. Personal keenness to render the utmost assistance that practical experience can yield or suggest is the distinctive note of the progressive modern contractor.

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NOTES OF THE MONTH.

Birthday Honours.

In the Birthday Honours List, published recently, the names of chief interest to readers of this magazine are: Baron St. Davids, who becomes a viscount, and who is a member of the Road Board; Baron Rhondda, who also becomes a viscount, and was formerly President of the Local Government Board. Mr. J. I. Macpherson, M.P., who is made a Privy Councillor, was Chairman of the Scottish Land Inquiry Committee; Mr. Robert McAlpine, J.P., head of a firm of public works contractors, receives a baronetcy; and the following are awarded knighthoods: Mr. Frank Baines, C.B.E., M.V.O., principal architect of the Office of Works; Mr. J. B. Ball, Controller of Timber Supplies; Mr. T. O. Callender, manager of Callender's Cable and Construction Co., Ltd; and Mr. Archibald D. Dawnay.

Architects and War Service.

Acting on a suggestion of the Architects' War Committee, the Council of the Royal Institute sent on 16 May a deputation to wait upon Sir Auckland Geddes, and discuss with him the possibility of securing technical employment in the Services for architects who will be called up under the Act extending the age for military service. In the unavoidable absence of Sir Auckland Geddes, the deputation was met by Colonel Scovell and other officers in the Army, Navy, and Air Force. The deputation was very sympathetically received, and there seems a fair prospect that the proposals of the deputation may take effect. All architects who are affected by the extension of the age limit are asked to communicate with the Hon. Secretary of the Architects' War Committee, 9 Conduit

Street, London, W., in order that they may be communicated with in due course.

* * *

Obituary: Mr. F. R. Farrow, F.R.I.B.A.

We greatly regret to record the death, on 17 June, at the age of sixty-two, of Mr. Frederic Richard Farrow, F.R.I.B.A., editor of "The Architect." Mr. E. Swinfen Harris, who found him "a firm and true friend for between forty and fifty years," writes in our contemporary: "Besides his own household, where he leaves a widow and three daughters to mourn their loss, there will be very many who will miss his cheery smile and hearty hand-grip, and none can do this more than the writer of these lines, who has known him intimately, both professionally and privately, for so many years, one who has worked beside him, travelled with him, both at home and abroad, and seen him in so many and varied positions of life, and can look back upon it all without recalling aught but the memory of an honest and honoured loyal English heart." Our own impressions, derived from casual, but always cordial, contact with Mr. Farrow, convince us that this fine eulogy is thoroughly justified.

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Order of the British Empire for Architects.

The following members of the Society of Architects have been appointed by His Majesty the King as Officers of the Most Excellent Order of the British Empire for services in connexion with the War: Captain Henry Leon Cabuche, Assistant Controller Department of Engineering, Ministry of Munitions; Charles Tamlin Ruthen, Esq., F.R.I.B.A., Deputy Controller of Accommodation and Chief Inspector H.M. Office of Works.

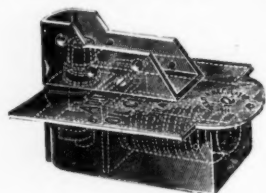
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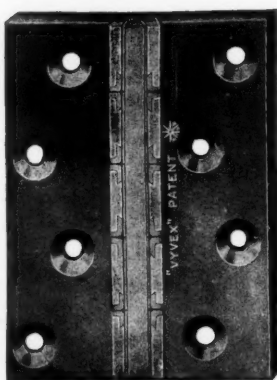
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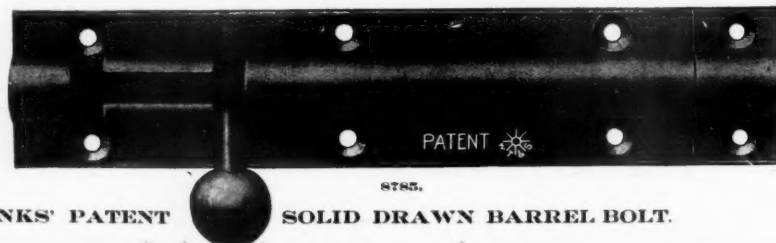


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